This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

**Usage guidelines**

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

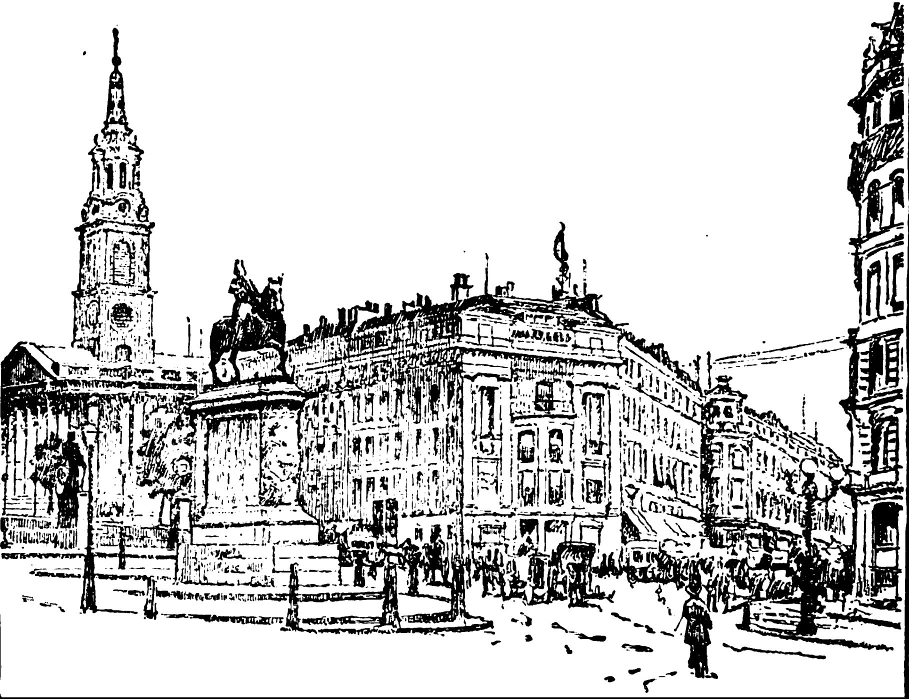
+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

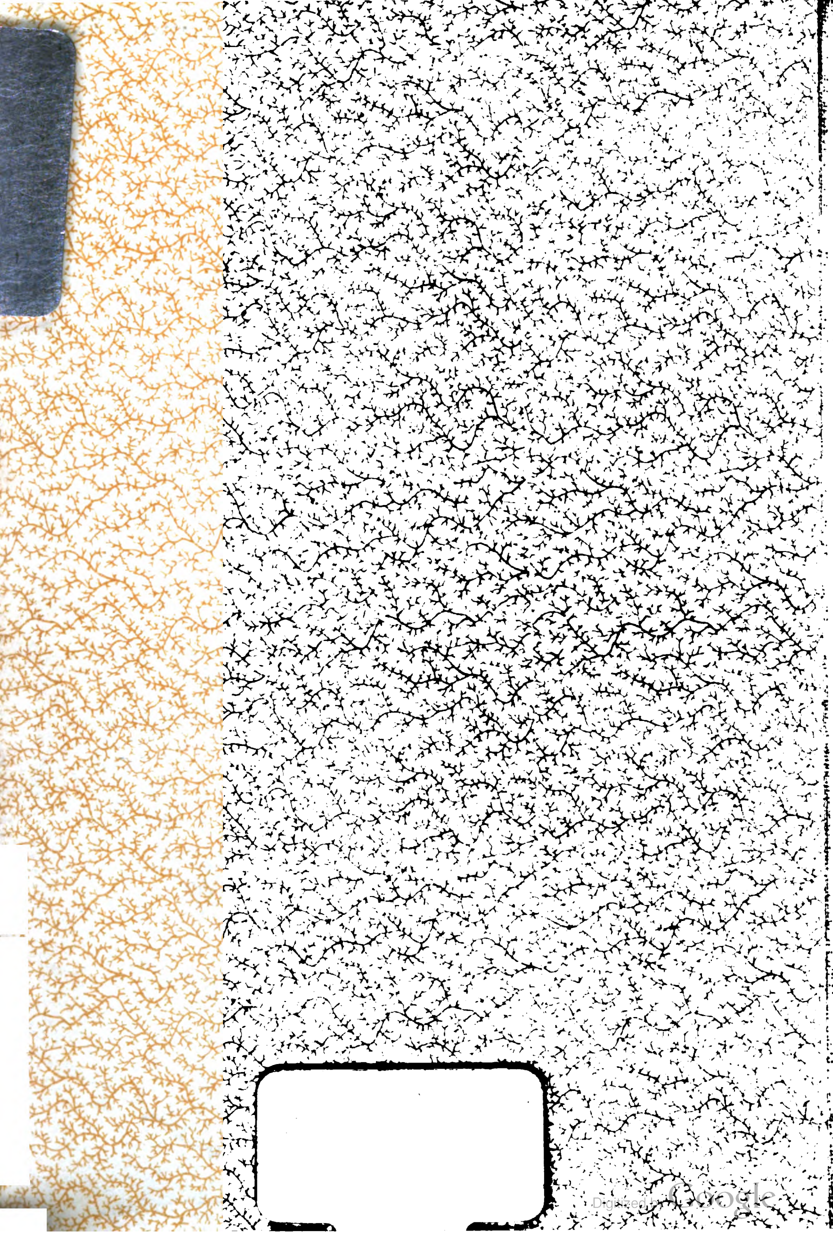
+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

**About Google Book Search**

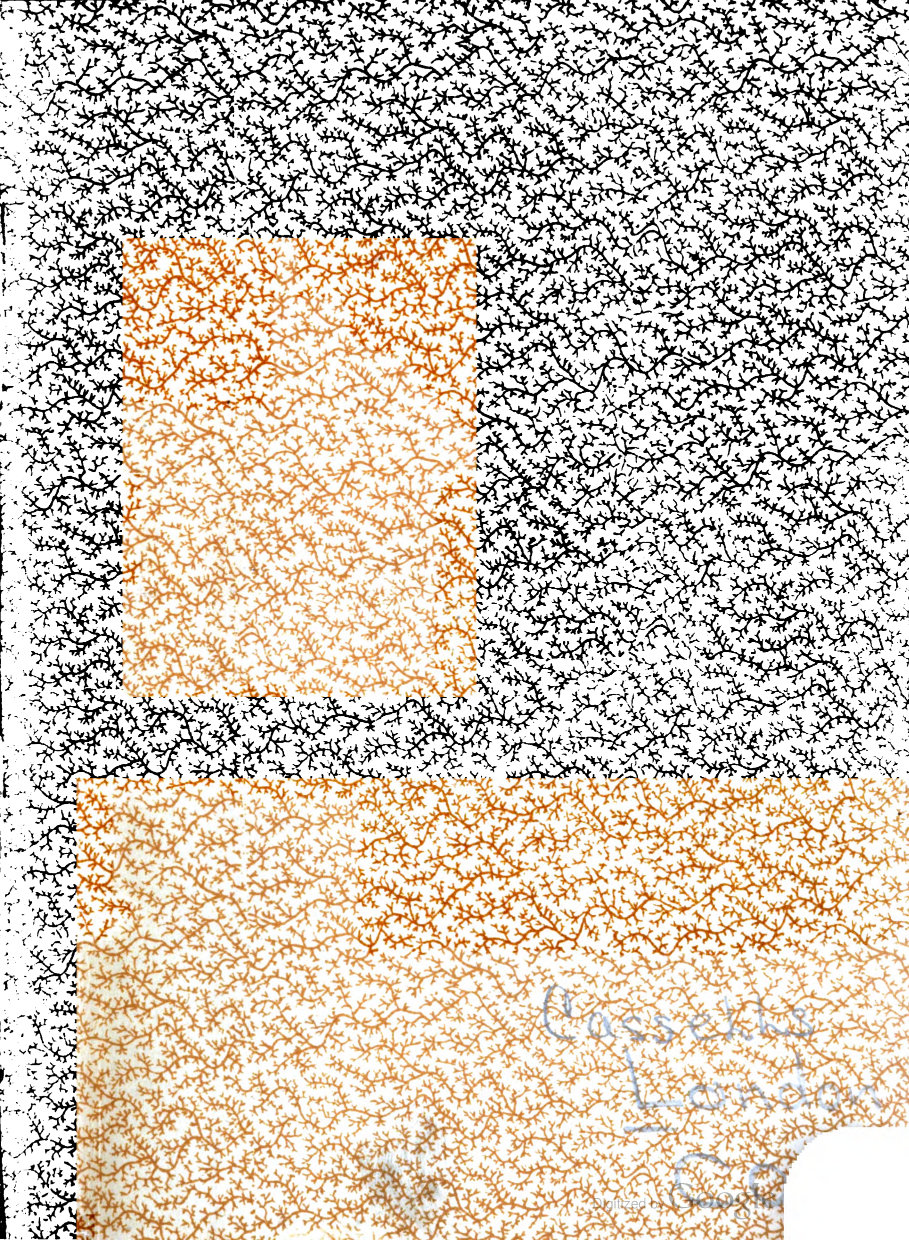
Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`



# Cassell's Guide to London



Cassells
London



Cassells
London

Cassells
London

**PRICE SIXPENCE.**

565788

## CASSELL'S

# GUIDE TO LONDON

## FOR 1904

WITH

*10 PLANS AND NUMEROUS ILLUSTRATIONS*

London Bridge

*Photo: G. W. Wilson, Aberdeen*

CASSELL & COMPANY, LIMITED
*LONDON, PARIS, NEW YORK & MELBOURNE*

ALL RIGHTS RESERVED

Lon
COB

VISITORS TO LONDON.

TRANTER'S HOTEL

Temperance. ESTD. 1859.

6, 7, 8, 9, BRIDGEWATER SQUARE, BARBICAN, LONDON.

VISITORS TO LONDON will find many advantages by staying at this quiet, home-like, and comfortable Hotel. **Most Central for Business or Pleasure**; near St. Paul's Cathedral, G.P.O., and all

by

C

Ten

Do

an

to

*NO CHARGE FOR ATTENDANCE.*

SPECIAL INCLUSIVE TERMS TO COLONISTS, AMERICANS, AND OTHERS, **6/-** per day (includes Good Bedroom, Meat Breakfast and Meat Tea or Supper, Lights and Service). Two Persons One Room, **11/-** and **12/-**.

Write for "HOW TO SPEND A WEEK (OR LONGER) IN LONDON," with Tariff and Testimonials, post free, to **G. T. S. TRANTER, Proprietor.**

TRANTER'S First Class Temperance Hotel Most Central for Business & Pleasure BRIDGEWATER SQUARE BARBICAN E.C.

*Telegraphic Address:* ***"HEALTHIEST, LONDON."***

*'Phone: 959 CENTRAL.*

THE NEW YORK PUBLIC LIBRARY
Astor, Lenox and Tilden Foundations

BEQUEST OF

JOHN L. CADWALADER, LL.D.

1914

A

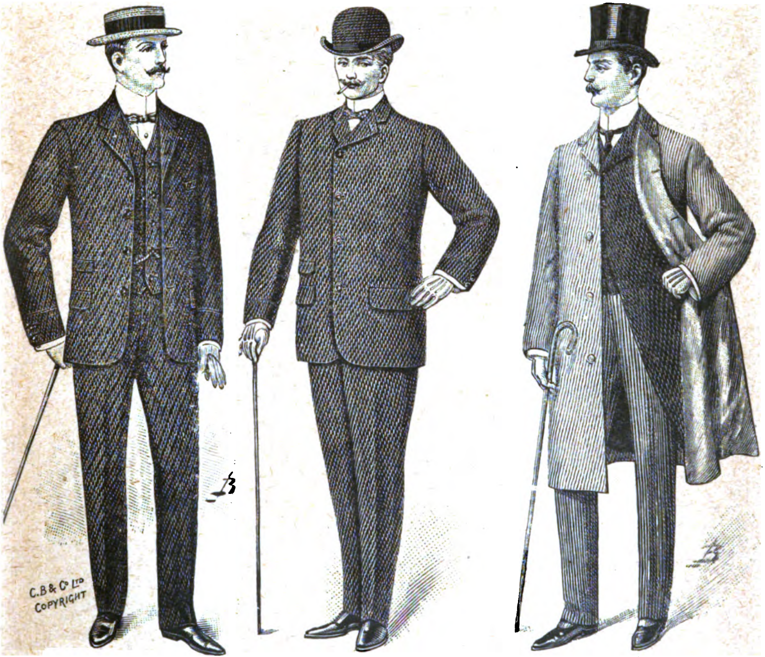
# CHA^S. BAKER & Co.'S STORES

LIMITED,

FOR GENTLEMEN'S AND BOYS'

# CLOTHING, TAILORING, & OUTFITTING

25 PER CENT. UNDER USUAL LONDON PRICES.



**GENTLEMEN'S BLUE SERGE SUITS.**

To Measure,
35/6 39/6 42/6 47/6 52/6.
Ready for Immediate Wear,
21/- 24/6 29/6 39/6 49/6 59/6.

**GENTLEMEN'S TWEED SUITS.**

To Measure,
35/6 39/6 42/6 47/6 52/6.
Ready for Immediate Wear,
21/- 24/6 29/6 34/6 39/6 49/6.

**LIGHT TEXTURE OVERCOATS.**

Ready for Immediate Wear.
19/11 24/6 29/6 39/6 49/6
To Measure,
29/6 39/6 49/6 57/6

**HEAD DEPÔT: 271, 272, 273 & 274, High Holborn.**
**CITY BRANCH: 41 & 43, Ludgate Hill.**
**WEST END BRANCHES } 137 to 140, Tottenham Court Road.**
**256, Edgware Road.**

**SEE FURTHER PRICES ON FOLLOWING PAGE AND AT END OF BOOK.**

B

[Face cover 2.

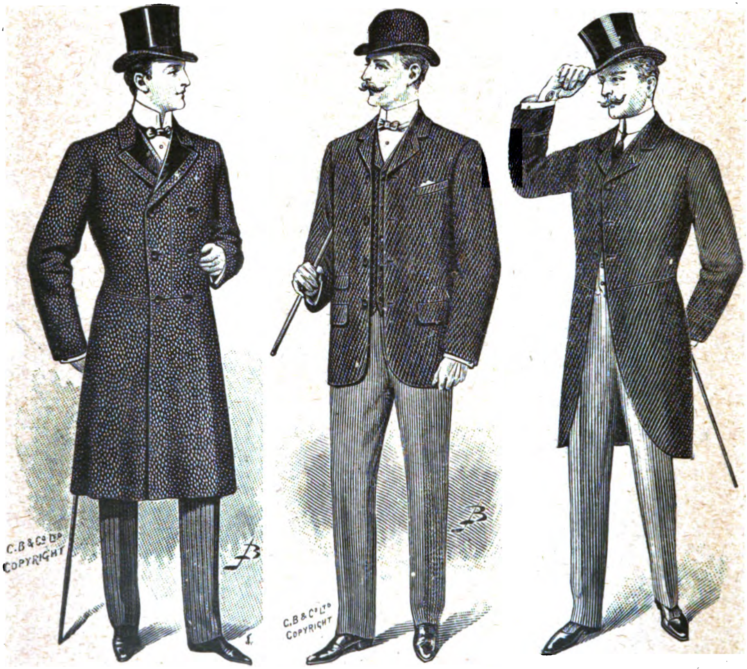
# CHAS. BAKER & CO.'S STORES

LIMITED,

FOR GENTLEMEN'S AND BOYS'

CLOTHING, TAILORING, & OUTFITTING

25 per cent. under usual London Prices.



**GENTLEMEN'S FROCK-COATS & VESTS.**
In Superior Cheviots.
Ready for Immediate Wear,
29/6 39/6 49/6 59/6
To Measure,
39/6 43/6 49/6 59/6 64/6

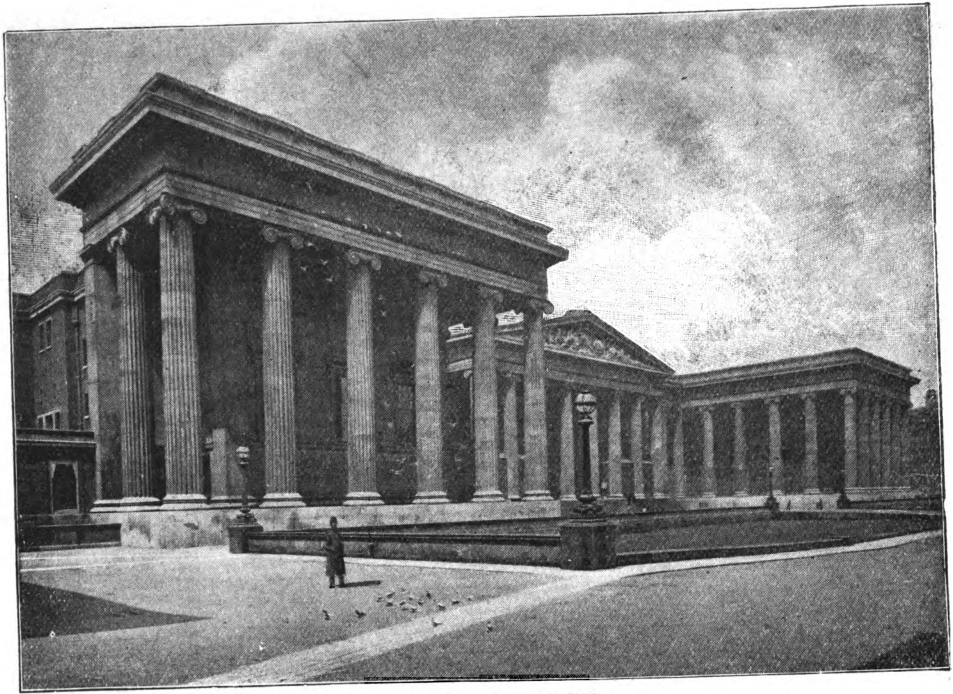
**GENTLEMEN'S JACKETS AND VESTS.**
In Serges and Cheviots.
Ready for Immediate Wear,
14/11 16/11 19/11 24/6 29/6
To Measure, [34/6
27/6 33/6 37/6 44/6 49/6

**GENTLEMEN'S MORNING-COATS & VESTS**
In Black Serges, &c.
Ready for Immediate Wear,
19/11 24/6 29/6 34/6 39/6 49/6
To Measure,
29/6 35/6 39/6 45/6

*See* **Boys' & Youths' Price List** *at end of Book.*

THE NEW YORK
PUBLIC LIBRARY

ASTOR, LENOX
TILDEN FOUNDATIONS



THE BRITISH MUSEUM.

(*Photo. York and Son, Notting Hill, W.*)

# CASSELL'S

# GUIDE TO LONDON

WITH

*10 PLANS AND NUMEROUS ILLUSTRATIONS*

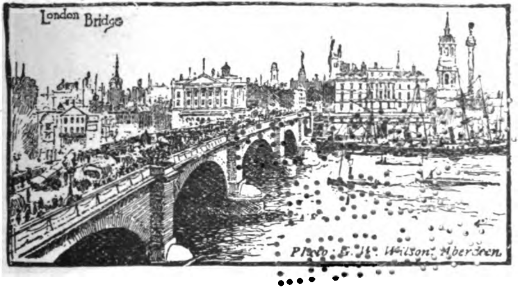


*Photo: G. W. Wilson, Aberdeen.*

CASSELL AND COMPANY, LIMITED
*LONDON, PARIS, NEW YORK & MELBOURNE*
1904
ALL RIGHTS RESERVED

THE NEW YORK
PUBLIC LIBRARY
565788
ASTOR, LENOX AND
TILDEN FOUNDATIONS
R 1915 L

# CONTENTS.

Page

WHERE TO STAY AND HOW TO LIVE IN LONDON:—

Hotels—Restaurants and Cafés—Baths—Postal Information. 1-4

HOW TO GET ABOUT LONDON:—

The Underground Railways: Inner, Middle, and Outer Circles; the Electric Railways—The Trunk Railway Lines—Omnibuses: Statistics; The Chief Centres; Fares—Tramways: Statistics; the Principal Starting-places—Cabs: Hiring by Distance and by Time; the Cabman's *Pourboire;* His Obligations; the Lost Property Office—Coaches—Steamboats . . . . . . . . . . . 5-9

A WEEK IN LONDON:—

An Itinerary for the Six Weekdays—Sunday in London: Churches and Chapels; Lectures; Concerts; Music in the Parks; Museums, Picture-Galleries, etc.; Steamboat Trips 10-12

THE DIVERSIONS OF LONDON:—

Theatres and Music Halls—Art Galleries—Concerts—Miscellaneous Entertainments and Exhibitions—Sports . . 13-15

STREETS AND SIGHTS OF LONDON:—

The Chief Thoroughfares, Public Buildings, Exhibitions, etc. (in alphabetical order) . . . . . . 16-157

UP AND DOWN THE THAMES:—

London Bridge—Up the River to Hampton Court—Down the River to Gravesend—Other Suburban Sights. . . 158-167

LONDON AS IT WAS AND AS IT IS:—

Origin of London—Its Development—The Great Fire Wren's Plan for Rebuilding the City—Population Compared with that of other Cities, etc.—Industrial London—The City, the West End, East and South London . . 168-169

A VISIT TO CASSELL'S . . . . . . . . . 170-176

# LIST OF ILLUSTRATIONS.

PAGE
The British Museum . . . . . . . . . . *Frontispiece*
Reading-Room, British Museum . . . . . . . . . 21
Charing Cross, showing Le Sueur's Statue and St. Martin's Church . 26
Mansion House . . . . . . . . . . . . . . 29
Bank of England . . . . . . . . . . . . . 30
Royal Exchange . . . . . . . . . . . . . 32
Chelsea Old Church . . . . . . . . . . . . 33
,, Hospital . . . . . . . . . . . . . 35
The Victoria Docks . . . . . . . . . . . . 37
Waterloo Bridge, with Cleopatra's Needle . . . . . . . 40
Lambeth Palace . . . . . . . . . . . . . 42
General Post Office . . . . . . . . . . . . 47
Guildhall . . . . . . . . . . . . . . . 49
Foundling Hospital . . . . . . . . . . . . 50
Houses of Parliament . . . . . . . . . . . 53
St. Stephen's Tower . . . . . . . . . . . . 55
Interior of the House of Commons . . . . . . . . 57
New Palace Yard . . . . . . . . . . . . . 61
The Monument . . . . . . . . . . . . . . 67
Imperial Institute and University of London . . . . . . 69
Albert Hall . . . . . . . . . . . . . . 70
Marlborough House . . . . . . . . . . . . 77
People's Palace . . . . . . . . . . . . . 79
National Gallery . . . . . . . . . . . . . 83
Natural History Museum . . . . . . . . . . 85
Newgate . . . . . . . . . . . . . . . 87
War Office . . . . . . . . . . . . . . 92
Buckingham Palace . . . . . . . . . . . . 95
Albert Memorial . . . . . . . . . . . . . 98
Apsley House . . . . . . . . . . . . . 101
Piccadilly, with Burlington House . . . . . . . . 105
The Older Public Record Office . . . . . . . . . 109
Holbein's Gateway . . . . . . . . . . . . 115
St. Paul's Cathedral . . . . . . . . . . . . 117

PAGE
St. Paul's Cathedral: The Choir . . . . . . . . . . 121
Somerset House: The Quadrangle . . . . . . . . . . 123
Royal College of Science, Victoria and Albert Museum . . . . . 125
Portico of Exeter Hall . . . . . . . . . . . . . 131
Covent Garden Theatre . . . . . . . . . . . . . 133
Royal Palace of Justice . . . . . . . . . . . . . 135
Tower of London, showing the White Tower and Traitors' Gate . . 137
,, ,, Place of Execution in front of St. Peter's Chapel . 140
Westminster Abbey, from the North-east . . . . . . . . 145
,, ,, Henry VII.'s Chapel . . . . . . . . 149
,, ,, The Coronation Chair . . . . . . . . 150
The Admiralty . . . . . . . . . . . . . . . 152
The Horse Guards . . . . . . . . . . . . . . 154
The Treasury . . . . . . . . . . . . . . . 155
St. Paul's, from the River . . . . . . . . . . . 158
Fulham Palace . . . . . . . . . . . . . . . 159
Palm House, Kew Gardens . . . . . . . . . . . 160
Syon House, Isleworth . . . . . . . . . . . . 161
Tower Bridge . . . . . . . . . . . . . . . 163
Greenwich Hospital . . . . . . . . . . . . . . 164
,, Observatory . . . . . . . . . . . . . 165
Old La Belle Sauvage . . . . . . . . . . . . . 171
La Belle Sauvage Works . . . . . . . . . . . . . 173

# LIST OF PLANS.

Outline Plan of London . . . . . . . . . *To face page* 1
British Museum—Ground Floor . . . . . . . . . . 19
,, ,, Upper Floor . . . . . . . . . . 23
Houses of Parliament . . . . . . . . . . . . . 59
National Gallery and National Portrait Gallery . . . . . . 82
Victoria and Albert Museum—Ground Floor . . . . . . . 126
,, ,, ,, The Picture Galleries . . . . . 128
Tower of London . . . . . . . . . . . . . . 139
Westminster Abbey . . . . . . . . . . . . . . 146
Zoological Gardens . . . . . . . . . . . . . . 156

# INCURABLES.

## The British Home and Hospital for Incurables,

### STREATHAM, S.W.

**Founded 1861. Incorporated by Royal Charter, 1899.**

**Patroness—H.M. QUEEN ALEXANDRA.**

**Gives Strength to the Helpless.**
**Sympathy to the Hopeless.**
**Shelter to the Homeless.**

**This Charity does not receive any GRANT from King Edward's Hospital Fund, Hospital Sunday Fund, or the Hospital Saturday Fund.**

**£15,000 needed annually.**

ANNUAL SUBSCRIPTIONS EARNESTLY SOLICITED.

*Bankers—Messrs. BARCLAY & CO., 54, Lombard Street.*

*EDGAR PENMAN, Secretary.*

*Offices—72, CHEAPSIDE, LONDON, E.C.*

# INDEX.

Abney Park Cemetery, 26
Academy, Royal, 14, 104
Achilles Monument, 96
Adam, The Brothers, 16
Adelphi, 16
—— Terrace, 16
—— Theatre, 13, 130
Admiralty, 152, 153
Agricultural Hall, 38
Albany, The, 104
Albert Docks, 39
—— Embankment, 42
—— Gate, 68
—— Hall, 71
—— Memorial, 97
—— Suspension Bridge, 159
Aldridge's, 76
Alexandra House, 71
—— Palace, 166
Alhambra, The, 13, 73
Allhallows' Church, Bread Street, 28
All Saints', Margaret Street, 110
All Souls', Langham Place, 111
Amusements, *see* Diversions
Andrewes, Lancelot, 122
"Angel," The, 7, 8, 38
Apothecaries' Company, 34
—— Hall, 108
Apsley House, 100–102
Aquarium, Royal, 15
Arches, Court of, 28
Architectural Museum, 151
Argyll Street, 110
Army and Navy Club, 93
Art Gallery of Modern Paintings, 159
—— Galleries, 13, 14
Athenæum Club, 93

Bacon, Sir F., 66
Badminton Club, 103
Bank of England, 28, 30
Bankside, 159
Barclay's Brewery, 176
Barking Creek, 166
Barn Elms, 160
Baths, 3, 4
Battersea Bridge, 160
Battersea Park, 100, 160
Baynard's Castle, 107
Bazalgette, Sir J. W., 40
Beaconsfield, Lord, 51, 155
Bedford Square, 91
Bedlam Hospital, 113
Belgravia, 68
Belle Sauvage, La, 74; A Visit to, 170–175
Berkeley Square, 103
Bethlehem Hospital, 113
Bethnal Green Museum, 12, 80
Bible Society's Offices, 107
Billingsgate, 75
Birdcage Walk, 94
Bishopsgate Street, 32
Blackfriars Bridge, 159
—— Monastery, 107
—— Road, 112
Blackwall Tunnel, 165
Blake, Admiral, 63, 150
——, William, 26
Bloomsbury Square, 91
Bluecoat School, *see* Christ's Hospital
"Boar's Head" Tavern, 66
Boat Race, 160
Bolt Court, 45
Bond Street, 90
Booksellers' Row, 132
Borough Market, 76
—— Road, 113
Botanic Garden, Chelsea, 34
Bow Church, 28
Brassey Museum, 94
Bread Street, 107
Bridewell, 74
Bridgewater House, 91, 96
British and Foreign Bible Society's Offices, 107
British Museum, 11, 12, 17–24, 91
Britton's Court, 46
Brompton Oratory, 68
—— Road, 68
Buckingham Palace, 95, 96
Bunhill Fields, 25, 36
Bunyan, John, 26
Burlington Arcade, 104
—— Gardens, 104
—— House, 104
Burnham Beeches, 167

Bushy Park, 162
Byron, Lord, 78

Cabs, 8, 9
Cade, Jack, and London Stone, 25
Cafés, 3
Cannon Street, 24, 25
Carlton Club, 93
—— House, 142
—— —— Terrace, 143
Carlyle's House, Chelsea, 34
Cassell's, A visit to, 170–76
Catholic Apostolic Church, 43
Cato Street Plot, 89
Cavendish Square, 90
Cemeteries, 25, 26
Central Criminal Court, 88
—— London Railway, 7, 28, 88
—— Markets, 74, 75
—— Technical College, 68
Chancery Lane, 44
Chapel Royal, German, 116
—— ——, Savoy, 130
—— ——, St. James's, 116
Chapels, 11, 12
Charing Cross, 10, 26, 27
Charterhouse, 51, 52
—— Street, 51
Cheapside, 28
Chelsea, 32–34
—— Bridge, 159
—— Embankment, 43
—— Hospital, 34
Chesterfield House, 89
Cheyne, Lady Jane, 33
Child's Bank, 44
Chingford, 167
Chiswick, 160
Christ Church, 114
Christ's Hospital, 54
Churches and Chapels, 11, 12
Church House, 151
City and South London Railway, 6, 28
—— Boundaries, 169
—— Companies' Halls, 36
—— of London Schools, 40
—— Road, 36–38
—— Temple, 52
Civil Service Stores, 107
Clarence House, 116
Cleopatra's Needle, 41
Cleveland Row, 91
Clothworkers' Hall, 36
Coaches, 9
Cock Lane, 52–54
"Cock" Tavern, The, 44, 45
Coke, Edward, 51
College of Arms, 107
—— of Music, Royal, 68–71
—— of Physicians, Royal, 141
—— of Surgeons, Royal, 66
Colonial Institute, Royal, 27
—— Office, 155
Concerts, 14, 15
Constitution Hill, 96
Constitutional Club, 27
Coram, Thomas, 51
Cornhill, 32
Corporation Art Gallery, 12, 48–50
—— Museum, 48
Covent Garden Market, 76, 130
—— —— Theatre, 13, 132
Coventry Street, 106
Crane Court, 45
Craven Street, 130
Crimean Monument, 142
Criterion Theatre, 106
Cromwell, Oliver, 114, 148
Crosby, Lord Mayor, 112
——, Sir John, 32
—— Hall, 3, 32
Crossness, 166
Crystal Palace, 14, 166
Customs House, 164
Cutler Street Warehouses, 39

*Daily Chronicle* Offices, 46
*Daily News*, The, 12, 45
*Daily Telegraph* Offices, 46
Daly's Theatre, 13
Dean's Yard, 150, 151
Defoe, Daniel, 26
Deptford, 164
Devonshire Club, 92
—— House, 103
Dickens, Charles, 65, 88, 89, 147
Diversions of London, 13–15
Dock House, 32, 38
Docks, 38, 39
Donaldson Museum, 68
Dorchester House, 94
Doulton and Co.'s Pottery Works, 43
Dover House, 154
Downing Street, 154
Dr. Williams's Library, 142
Drapers' Hall, 36
Drury Lane Theatre, 13, 132
Dudley Gallery, 14
—— House, 94
Duke of York's Military School, 34
Dulwich, 167

Earl's Court Exhibition, 15
East India Docks, 59, 166
Edgware Road, 80
Edward VII., King, 78 *et passim*
Edwards, Mr. Passmore, 113, 151
Egyptian Hall, 15, 104
Electric Railway, The, 6
"Elephant and Castle," 11
Ely Place, 51
Embankments, The, 39–43

Empire Theatre, 13, 73
Enfield Lock, 167
Entertainments, Miscellaneous, 15
Epping Forest, 167
Erith, 166
Eton College, 167
Euston Road, 43
—— Station, 7, 43
Exchange, Royal, 31
Exchanges, 76
Exeter Hall, 130
—— Street, 130

Fancy Dress Balls, 15
Farringdon Street, 74
Fawcett, Henry, 41
Fetter Lane, 45
Finsbury Pavement, 36
Fire, The Great, 54, 66, 67, 168
Fish Street Hill, 66
Fishmongers' Hall, 36
Flaxman Museum, 142
Fleet, River, 44
—— Street, 44–46
Fletcher, John, 122
Foreign Cattle Market, 75
—— Office, 155
Foundling Hospital, 50, 51
Fountain Court, 65
Fox, George, 26
Foxe, John, 114
Franklin, Benjamin, 130
Friends' Burial Ground, 26
Fulham Palace, 160

Gainsborough, Thos., 161
Galleons, 39
Garrick, David, 16
—— Theatre, 13
General Post Office, 10, 46, 47
Geology, Museum of Practical, 12, 106
"George Eliot," 34, 99
German Embassy, 143
—— Chapel Royal, 116
Gladstone, Mr., 78, 148
Globe Theatre, Bankside, 159
Gloucester House, 102
Goldsmith, Oliver, 64
Goldsmiths' Hall, 36
Gordon Square, 43
Gough Square, 46
Gower, John, 122
Grafton Gallery, 14
Grand Theatre, 38
Gravesend, 166
Gray's Inn, 63, 66
Great Fire, The, 54, 66, 67, 168
—— George Street, 62
—— Scotland Yard, 152
Great Wheel, 15
Green Park, 96
—— —— Arch, 96
Greenwich, 11, 12, 164, 165
Gresham College, 50
——, Sir Thomas, 31, 32, 50
Grocers' Hall, 36
Grosvenor Club, 103
—— House, 90
—— Square, 89
Guards' Club, 92
Guildhall, 47–50
—— Free Library, 48
—— Justice Room, 50
—— School of Music, 40
Gunpowder Alley, 46
Guy's Hospital, 113
Gwynne, Nell, 84, 100, 141

Haberdashers' Hall, 36
Hamilton Gardens, 102
Hammersmith Suspension Bridge, 160
Hampstead Heath, 167
—— Road, 44
Hampton Court, 11, 12, 162
Handel, G. F., 51, 89, 147
Hanover Chapel, 110
—— Square, 90
Hansoms, *see* Cabs
Hanseatic League, 25
Harley Street, 78
Harrington, James, 63
Harrow, 167
Hartshorne Lane, 129
Haymarket, 93, 106
Hengler's Cirque, 110
"Henry VIII.'s Palace," 44
Heralds' College, *see* College of Arms
Hertford House, Manchester Square, 89
—— ——, Piccadilly, 102
Highgate Cemetery, 25
High Holborn, 50
High Street, Islington, 38
Hogarth, 51, 78
Holborn, 50–52
—— Bars, 51
—— Circus, 51
—— Viaduct, 52
Holland House, 72
Holly Lodge, Kensington, 72
Holywell Street, 132
Home Office, 155
Hon. Artillery Company, 36
Horse Guards, 153
—— —— Parade, 154
Horticultural Society, Royal, 160
Hôtel Cecil, 2, 41, 130
—— Métropole, 2, 27
—— Victoria, 2, 27
Hotels, 1–3
House of Commons, 60

House of Lords, 58
Houses of Parliament, 11, 54–62
Hunter, John, 66
Hutchinson, Colonel, 51
Hyde Park, 96, 97
—— —— Corner, 96

Imperial Institute, 70
India Office, 155
Industries of London, 169
Inner Circle Trains, 5, 6
Inner Temple, 63–65
Inns of Court, 63–66
Institute of Painters in Water-Colours, 14
Ironmongers' Hall, 36
Isle of Dogs, 164
Isleworth, 161
Islington, 38
—— Green, 38

Jack Cade, 25
Johnson, Dr., 45, 75, 89, 117, 124, 130, 133, 147
Johnson's Court, 45
Jonson, Ben, 129, 147
Junior Athenæum Club, 102
—— Carlton Club, 93
—— Constitutional Club, 103
—— United Service Club, 110

Kennington Oval, 15
Kensal Green Cemetery, 25
Kensington Gardens, 11, 97–99
—— Gore, 71
—— High Street, 71
—— Palace, 98, 99
—— —— Gardens, 71
—— Town Hall, 72
Kew, 11, 12, 160, 161
King Street, St. James's, 92
—— William Street, 66
King's College, 124
—— Cross, 48
Kingsley, Henry, 33
Kingston-on-Thames, 162
Knightsbridge, 68

La Belle Sauvage, 74, 170–75
Lambeth Palace, 42, 43
—— Suspension Bridge, 159
Langham Hotel 2, 111
—— Place, 111
Lansdowne House, 103
Lauderdale House, 100
Law Courts, 133, 134
Leadenhall Market, 32, 75
—— Street, 32
Lee, Nathaniel, 133
Leicester Square, 72
Leighton, Lord, 72
Lincoln's Inn, 63, 65
—— —— Fields, 65
Little Portland Street, 111
Liverpool Street Station, 7
Lloyd's Subscription Rooms, 31
London Bridge, 158
—— —— Station, 7
—— County Council, 27, 39
—— Docks, 39
—— Hippodrome, 15
——, History of, 168, 169
—— Hospital, 152
—— Library, 93
—— Missionary Society's Museum, 36
—— Road, 113
—— School Board, 41
—— Stone, 25
—— Wall, 114
—— University, 70, 73
Londonderry House, 94
Lord Mayor's Police Court, 30
"Lord's," 15, 100
Lost Property Office, 9
Loughton, 167
Lovelace, Richard, 46
Lud Gate, 45, 74
Ludgate Circus, 74
—— Hill, 74
Lyceum Theatre, 131

Madame Tussaud's, 11, 15, 78, 132
Mall, The, 94
Manchester Square, 89
Mansion House, 28, 30
—— —— Station, 5, 6, 107
Marble Arch, 96
Margaret Street, 110
Mark Lane, 76
Markets, 75, 76
Marlborough, Duchess of, 76
——, Duke of, 76
—— House, 76, 92
Martineau, Dr., 111
Marylebone Churches, 78
—— Road, 78–80
Maskelyne, Mr. J. N., 15
Massinger, Philip, 122
Meat Market, 75
Medical Examination Hall, 41
Memorial Hall, 74
Mercers' Hall, 28, 36
Merchant Taylors' Hall, 36
—— —— School, 52
Metropolitan Board of Works, 39
—— Cattle Market, 75
—— Tabernacle, 113
Meux's Brewery, 91
Middle Circle Trains, 6

Middle Temple, 10, 63-65
Middlesex Street, 151
Mile End Road, 80, 81
Milk Street, 28
Millbank Penitentiary, 159
Millais, Sir John, 71
Millwall Docks, 38, 39
Milton, John, 28, 46, 62, 114
Mint, Royal, 140
Mitre Court, 45
Mohawk Minstrels, 15
Montagu House, 41, 155
Montfichet Castle, 74
Monument, The, 10, 66
Moore and Burgess Minstrels, 15
Moorgate Street, 36
More, Sir Thomas, 28, 33
Morley's Hotel, 142
*Morning Post* Offices, 132
Mortlake, 160
Museum of Practical Geology, 12, 106
——, British, 11, 17-24, 91
Music Halls, 13
Muswell Hill, 166

National Gallery, 11, 12, 81-84
—— —— of British Art, 86
—— Portrait Gallery, 11, 12, 84-86
—— Skating Palace, 15
Natural History Museum, 11, 12, 86, 87
Naval and Military Club, 103
Nell Gwynne, 34, 100, 141
Nelson Column, 140-41
New Bridge Street, 74
—— Gallery, 14, 110
—— Oxford Street, 91
—— River, 38
—— Scotland Yard, 42
Newgate, 52, 87, 88
—— Street, 52
Newton, Sir Isaac, 124
Niagara Hall, 15
North Bank, 99
Northumberland Avenue, 27
—— House, 27
—— Street, 129

Old Bailey, 52, 87, 88
—— Palace Yard, 62
—— Street, 36
Olympia, 15
Omnibuses, 7
Opera, Royal Italian, 132
Oratory, The, 68
Orleans House, 162
Otway, Thos., 133
Outer Circle Trains, 6
Oxford and Cambridge Club, 92
Oxford Circus, 90
—— Street, 88-91

Paddington Station, 7, 80
Palace of Justice, Royal, 133
—— Theatre, 13
Pall Mall, 91-93
Pantheon, 90
Park Crescent, 44, 78, 111
Park Lane, 93, 94
Parkes Museum, 111
Parks, 94-100
Parliament, Houses of, 11, 54-62
—— Street, 155
—— Square, 62
Paternoster Row, 74, 75
Peel, Sir R., 96, 155
Pentonville, 38
People's Palace, 80-81
"Petticoat Lane," 151
Physicians, Royal College of, 141
Piccadilly, 100-106
—— Circus, 106
Picture Galleries, 13, 14
Pie Corner, 54
Places of Worship, 11, 12
Plumstead Marshes, 166
Polytechnic Institutes, 15, 111
Pool, The, 164
Population Statistics, 168, 169
Port of London, 38
Portland Place, 44, 111
Portman Square, 89
Portrait Gallery, National, 84, 85
Post Office, General, 10, 46, 47
Postal information, 4
Poste Restante, 4
Poultry, The, 28
Praed Street, 80
Primrose Hill, 100
Prince's Hall, 104
Princess's Theatre, 13, 90
Printing-House Square, 107, 176
Pro-Cathedral, The, 72
Public Record Office, 44
Pudding Lane, 66
*Punch* Offices, 46
Purfleet, 166
Putney, 160
Pym, John, 63

Quadrant, The, 110
Queen Victoria Street, 106-108
Queen's Gate, 71
—— Hall, 111

Railways, 5-7
Raleigh Club, 110

Raleigh, Sir W., 62, 136
Record Office, 108
Red Lion Street, 50
Reform Club, 93
Regent Circus, 99
—— Quadrant, 110
—— Street, 108–111
Regent's Park, 11, 99
Restaurants, 3
Richardson, Samuel, 75
Richmond, 161, 162
Rolls Chapel, 108
Roman Bath, 132
Rotten Row, 96, 97
Round Pond, 97
Royal Academy, 14, 104
—— —— of Music, 90
—— Aquarium, 15
—— Architectural Museum, 151
—— Botanic Society's Gardens, 99
—— College of Music, 68, 71
—— —— of Physicians, 141
—— —— of Surgeons, 66
—— Colonial Institute, 27
—— Exchange, 28, 30
—— Horticultural Society's Gardens, 160
—— Institute of Painters in Water-Colours, 14, 104
—— Institution, 103
—— Military Asylum, Chelsea, 34
—— —— Tournament, 15
—— Palace of Justice, 133
—— School of Mines, 106
—— Society, 45, 104
—— —— of British Artists, 14
—— —— of Painter-Etchers, 14
—— —— of Painters in Water-Colours, 14
—— United Service Institution Museum, 11, 153
—— Veterinary College, 43
Russell Square, 91

St. Andrews'-by-the-Wardrobe, 107
—— ——, Holborn, 51
—— —— Undershaft, 32
St. Augustine's, Watling Street, 107
St. Bartholomew's Hospital, 111
—— —— -the-Great, 111
—— —— -the-Less, 111
St. Bride's, 46
St. Clement Danes', 132
St. Dunstan's-in-the-West, 45
—— —— Villa, 99
St. Etheldreda's Chapel, 51
St. George's, Bloomsbury, 91
—— —— Cathedral, 113, 114
—— —— Chapel, Windsor, 167
—— —— Circus, 112
—— —— Hall, 111
St. George's, Hanover Square, 90
—— —— Hospital, 100
St. Giles', Cripplegate, 114
St. Giles'-in-the-Fields, 91
St. Helen's, Great, 32
St. James's Club, 102
—— —— Palace, 115, 116
—— —— Park, 94–96
—— —— Square, 93
—— —— Street, 91
—— ——, Westminster, 104
St. John's Chapel, 136–138
—— —— Gate, 116
St. Jude's, 151
St. Katharine's Docks, 39
—— —— Hospital, 99
St. Margaret's, 62, 63
St. Martin's-in-the-Fields, 141
St. Martin's-le-Grand, 10, 46, 47
—— ——, Ludgate Hill, 74
St. Mary's Aldermary, 107
—— —— -le-Bow, 28
—— —— -le-Strand, 132
—— —— Woolnoth, 66
St. Nicholas' Cole Abbey, 107
St. Pancras Church, 43
—— —— Station, 7, 43
St. Paul's Cathedral, 10, 117–22
—— —— Churchyard, 10
St. Peter's-ad-Vincula, 138–140
St. Saviour's, Southwark, 113, 122, 158
St. Sepulchre's, 52, 88
St. Stephen's, 54, 55
—— —— Club, 42
St. Swithin's, 25
St. Thomas's Hospital, 42
Salisbury Court, 46
Salters' Hall, 25, 36
Salvation Army, 107
Savage Club, 16
Savage, Richard, 51
Savile Club, 102
Savings Bank Department, 47, 107
Savoy, Chapel Royal, 130
—— Hotel, 2, 41
—— Palace, 180–131
—— Theatre, 13, 130
Schomberg House, 92, 93
School Board, London, 41
—— of Art Needlework, Royal, 68
Scotland Yard, 42
Scots Corporation, 45
Selden, John, 64
Serpentine, The, 97
Shadwell Market, 76, 164
Shaftesbury Avenue, 106
—— Memorial, 106
Shakespeare, Edmund, 122
——, William, 124
Shoe Lane, 46
Sion College, 40–41
Skelton, Jno., 68

Skinners' Hall, 36
Sloane, Sir Hans, 34
—— Street, 68
Smithfield, 112
—— Club, 15, 38
Soane Museum, 65
——, Sir John, 65
Society of Antiquaries, 104
—— —— Arts, 16
Soho Bazaar, 91
Somers, Lord, 65
Somerset House, 41, 122-24
South Kensington Museum, 11, 12, 124-129
—— London Fine Art Gallery, 12, 113
Southwark Bridge, 159
—— Park, 100
Spencer House, 96
Spitalfields Market, 76
Sports, 15
Stafford House, 95, 96
Stamford Bridge, 15
Stationers' Hall, 74, 75

Statues:

Albert, Prince, 51, 68, 97
Anne, Queen, 118

Beaconsfield, Lord, 62
Bedford, Duke of, 91
Bentinck, Lord G., 90
Boadicea, 42
Brunel, I. K., 41
Burgoyne, Sir Jno., 143
Burns, Robert, 41
Byron, Lord, 102

Campbell, Colin (Lord Clyde), 143
Canning, Geo., 62
Carlyle, Thos., 34
Charles I., 27
Charles II., 31, 34
Chaucer, 102
Clyde, Lord, 143
Cromwell, Oliver, 62
Cumberland, Duke of, 90

Derby, Lord, 62

Elizabeth, Queen, 31

Fitz Aylwin, Henry, 52
Forster, W. E., 41
Fox, C. J., 91
Franklin, Sir Jno., 143
Frere, Sir Bartle, 41

George III., 93, 124
George IV. 141
Gordon, General, 141
Gresham, Sir T., 52
Guy, Thos., 113

Statues.

Havelock, Sir H., 141
Henry VIII., 111
Herbert of Lea, Lord, 93
Hill, Sir Rowland, 31

James II., 155
Jenner, Dr., 97

Lawrence, Lord, 143

Mill, J. S., 41
Milton, John, 102
Myddelton, Sir Hugh, 38, 52

Napier, Sir C., 141
Napier of Magdala, Lord, 143
Nelson, 140-41
Newman, Cardinal, 68

Outram, Gen., 41

Palmerston, Lord, 62
Peabody, Geo., 31
Peel, Sir R., 28, 62
Pitt, Wm., 90

Raikes, R., 41
Richard Cœur de Lion, 62
Rossetti, D. G., 34

Shakespeare, William, 73, 102
Stephenson, Geo., 43
Strathnairn, Lord, 68

Tyndale, Wm., 41

Victoria, Queen, 31, 40, 97

Walworth, Sir Wm., 52
Wellington, Duke of, 31, 102
Wesley, Jno., 36
William III., 93
—— IV., 66

York, Duke of, 142

Stafford House, 95
Steamboats, 9
Stock Exchange, 120
Stow, John, 32
Strand, 129-34
Strawberry Hill, 162
Sunday in London, 11, 12
Surrey Commercial Docks, 38
—— House, 167
—— Side, 112-114
Sutherland House, *see* Stafford House
Swimming Baths, 3, 4
Syon House, 161

Tate Gallery, 86
Tattersall's, 68
Technical College, Central, 68
Telegraph Offices, 4
Temperance Hotels, 2, 3
Temple, The, 10, 44, 63-65
—— Bar, 134
—— Church, 10, 64
—— Gardens, 41, 64
Terminus Hotels, 2
Thackeray, W. M., 65, 71
Thames Conservancy, 38, 40
—— Embankments, 39-43
——, Up and Down the, 158-166
Theatres, 13
Theobald's Park, 134
Thorney Isle, 143
Thurloe, Secretary, 65
Tilbury, 39, 166
*Times* Offices, 107, 176
Tivoli, The, 130
Tottenham Court Road, 43, 91
Tower Bridge, 164
—— Hill, 138, 140
—— of London, 11, 134-40, 164
Toxophilite Society, 99
Toynbee Hall, 151
Trafalgar Square, 140-142
Tramways, 7
Treasury, The, 154
Trinity Almshouses, 80
—— House, 140
Turf Club, 103
Turkish Baths, 3, 4
Tussaud's, Madame, 11, 15, 78, 132
Twickenham, 162
Tyburn, 88

Underground Railways, The, 5, 6
Union Club, 141
United Service Club, 93
—— —— Institution Museum, Royal, 11, 153
University College, 43, 142
—— Hall, 142
—— of London, 70, 73

Vauxhall Bridge, 159
Victoria and Albert Museum, *see* South Kensington Museum
Victoria Coffee Music Hall, 114
—— Docks, 39, 166
—— Embankment, 10, 40-42
—— Park, 100
——, Queen, 99, *et passim*
—— Station, 7
Vintners' Hall, 36
Vintners' Almshouses, 80
Virginia Water, 167

Wall of London, 114
Wallace Collection, 89
Waltham Abbey, 167
—— Cross, 167
Wandsworth Bridge, 160
War Office, 93
Water-Gate, The Old, 41
—— Lane. 108
Waterloo Barracks, 138
—— Bridge, 159
—— Place, 142, 143
—— Road, 114
—— Station, 7, 114
Waterlow Park, 100
Watling Street, 106, 107
Watts, Isaac, 26
Wellington Street, 131
Wembley Park, 167
Wesley Chapel and Museum, 36
——, Charles, 78
——, John, 36
——, Susannah, 26
West India Docks, 39, 165
Westminster Abbey, 10, 143-151
—— Bridge, 159
—— Cathedral, 151
—— Column, 150
—— Hall, 54, 62
—— Palace, Old, 54
—— ——, New, 54-62
—— School, 150, 151
Whitechapel Free Library and Muse 151
—— High Street, 151
—— Road, 151
Whitefriars Street, 45
Whitehall, 152-156
—— Gardens, 155
—— Palace, 152, 153, 155
White Lodge, Richmond, 162
Whittington, Dick, 28
Wilkes, John, 74
Willis's Rooms, 92
Windsor, 167
Wine Office Court, 46
Wood Street, 28
Woolwich, 166
Wren, Sir C., 118, 119, 120, 168 *et passim*
Wynken de Worde, 46

York Column, 142
—— House, 41

Zoological Gardens, 11, 156, 157

[illegible]

THE NEW YORK
PUBLIC LIBRARY

ASTOR, LENOX
TILDEN FOUNDATIONS

# CASSELL'S

# GUIDE TO LONDON.

## WHERE TO STAY AND HOW TO LIVE IN LONDON.

**Hotels.**—Although many who use this volume will already have found quarters for themselves, we may begin our first section with a few hints as to where to "put up." If as a nation we have not been quick to acquire the art of hotel-keeping, the Metropolis, at any rate, is now no whit behind any Continental capital in the abundance and excellence of its provision for enabling the stranger within its gates to feel thoroughly "at home." If he delight in marble halls and in sumptuous fare, he may resort to one of the huge caravanserais that of late years have been springing up in various parts of the town, greatly, on the whole, to its architectural enrichment. At the other end of the scale are the frugal boarding-house and the homely private hotel, of which the name is legion; and between these two extremes are scores of houses representing every intermediate degree of luxury and comfort. In hotels of the first-class the charges are from 3s. 6d. a night upwards, according to the accommodation required, with 1s. 6d. a day for attendance. For breakfast the charge varies from 2s. to 3s. 6d.; for luncheon, from 2s. 6d. to 3s. 6d.; and for dinner, from 3s. 6d. to 10s. 6d.; or, with one eye on his purse and the other on his appetite, the guest may dine *à la carte.* If he prefer to live *en pension*, he may do so at 15s. a day upwards. At second-class hotels a bedroom may be had for 2s. a night, and the other charges are in proportion. Attendance is almost invariably put down in the bill; but "boots," the waiter who has specially served the visitor, and the head waiter each expect a gratuity, and the chambermaid is often remembered; and if the visitor be fond of scattering largesse, he will find plenty of other opportunities of gratifying his taste. The more sumptuous hotels, to specify but a few among many, include the following:—

The *Albemarle*, 1, Albemarle Street, Piccadilly; the *Alexandra*, St. George's Place, near Hyde Park Corner; *Bailey's*, Gloucester Road, S.W.; the *Berkeley*, 1, Berkeley Street, Piccadilly; the *Bristol*, Burlington Gardens; *Brown's*, 21-24, Dover Street, and 31-34, Albemarle Street: the *Brunswick*, 52-53, Jermyn Street; the *Buckingham Palace*, Buckingham Gate; the *Burlington*, Cork Street; the *Carlton*, Pall Mall and Haymarket; *Claridge's*, Brook Street, W.; *De Keyser's Royal*, Blackfriars Bridge; the *First Avenue*, Holborn; the *Golden Cross*, Charing Cross; the *Grand*, Northumberland Avenue; the *Hotel Cecil*, Strand; the *Hotel Continental*, 1, Regent Street; the *Hotel Russell*, Russell Square, W.C.; the *Hotels Victoria* and *Métropole*, Northumberland Avenue; the *Hotel Windsor*, Victoria Street, Westminster; the *Hyde Park*, Albert Gate, Knightsbridge; the *Langham*, Portland Place; *Limmer's*, 2, George Street, Hanover Square; *Morley's*, 1-3, Trafalgar Square; *Prince of Wales* (formerly the *Kensington Palace*), De Vere Gardens, Kensington; the *Royal Palace*, Kensington High Street; *St. Ermin's*, Caxton Street, Westminster; the *Savoy*, Beaufort Buildings, off the Strand; the *South Kensington*, Queen's Gate Terrace; the *Waterloo*, 85 and 86, Jermyn Street; and the *Westminster Palace*, 4, Victoria Street, Westminster.

It is difficult to classify high-class hotels as more expensive and less expensive, for in all but a very few instances the scale is varied according to the requirements of each visitor. But the following may be named as on the whole more suited to visitors of moderate means than most of those mentioned above:—

The *Adelphi*, 1-4, John Street, Adelphi; *Anderton's*, 162-65, Fleet Street; the *Arundel*, Arundel Street, Strand; the *Bedford*, Covent Garden; the *Bridge House*, 4, Borough High Street; the *Castle and Falcon*, Aldersgate Street; the *Covent Garden*, Southampton Street; the *Craven*, Craven Street, Strand; *Haxell's*, 369-75, Strand; *Horrex's*, Norfolk Street and Strand; the *Horseshoe*, 264-67, Tottenham Court Road; the *Inns of Court*, High Holborn; the *Manchester*, 136-45, Aldersgate Street; the *Portland*, 97-99, Great Portland Street; the *Queen's Gate*, 96-98, Queen's Gate; the *Salisbury*, Salisbury Square, Fleet Street; *Savage's*, 60, York Road, S.E.; and the *Tavistock*, Covent Garden. To these must be added the Railway Terminus Hotels—the Cannon Street, Charing Cross, Great Eastern, Euston, Midland Grand, Great Northern, Great Central, Great Western, Holborn Viaduct, and Grosvenor (Victoria Station) Hotels. Of these stations the situation is indicated at *p.* 7.

Of Private and Temperance Hotels, where the charges rule considerably lower than at licensed houses, the chief centres are the quiet streets between the Strand and the Victoria Embankment, and the streets and squares around the British Museum, and especially Southampton Row. Among the best known of these unlicensed houses are *Bond's*, 6, Norfolk Street, Strand; the *Buckingham*, 28, Buckingham Street, Strand; the *Waverley*, King Street, Cheapside; *Ling's*, 11-13, South Street. Finsbury; *Tranter's* 6-9, Bridgewater Square, Barbican; the *West Central*, Southampton Row; and *Wild's*, 34-40, Ludgate Hill, and 70-71, Euston Square.

**Restaurants and Cafés.**—Concerning Restaurants and Cafés, it may be hinted that the system of "tipping" the waiter has in London reached a development which leaves most provincial towns far in the rear. The scale of "tips" differs, of course, with the status, and even with the situation, of the restaurant; but speaking generally, a fee of not less than 1d. in the shilling, with a minimum of 2d. (except in the case of cheap restaurants) or, at the West End, of 3d., is expected, even when the bill includes a charge for attendance. The great majority of the larger hotels named above have restaurants and grill-rooms attached. Among the host of other restaurants and cafés the following may be mentioned :—

*Buszard's*, 197, Oxford Street, and 9-14, Ramilies Street; the *Café Monico*, Piccadilly Circus; the *Café Royal*, 68, Regent Street; the *Cock*, 22, Fleet Street (*p.* 44); the *Criterion* Piccadilly Circus; *Crosby Hall*, Bishopsgate Street (*p.* 32); *Frascati*, 26-32, Oxford Street; *Gatti's*, 410 and 436, Strand; the *Guildhall Tavern*, close to the Guildhall; the *Holborn*, 218, High Holborn; the *Hôtel Previtali*, 13-19, Arundell Street, Coventry Street; *Kettner's Restaurant du Pavillon*, 28-31, Church Street, Soho; the *Olde Cheshire Cheese*, Wine Office Court, Fleet Street (*p.* 46); *Pimm's*, 3-5, Poultry, 39-40, Bucklersbury, and 42, Threadneedle Street; *Prince's*, Prince's Hall, Piccadilly; *Romano's*, 339, Strand; *St. James's*, St. James's Hall, Piccadilly; *Slater's*, 212, Piccadilly, 72, Aldersgate Street, Ludgate Circus Buildings, and elsewhere; *Sweeting's*, 158-59, Cheapside, 39, Queen Victoria Street, and 70, Fleet Street; the *Tivoli*, 69, Strand; *Verrey's*, 229, Regent Street; the *Vienna Café*, at the corner of Oxford Street and Hart Street; and *Willis's*, King Street, St. James's.

Vegetarians will find themselves catered for at *Forster and Hazell's*, 100-1, Bishopsgate Street Within; *Glendinning's*, 34, London Wall, 35, Poultry, and 278, High Holborn, and elsewhere. All over the town the visitor will see cafés of the *Aërated Bread Company*, of *Slater's*, of *J. Lyons & Co.*, of the *British Tea Table Company*, and of similar companies, all of which supply at their various branches a great variety of light refreshments of uniform quality at uniform prices; while in the City are the smoking cafés of *Ye Mecca Company*, where one may enjoy one's coffee and other refreshments to the cheerful click of dominoes.

**Baths.**—At the best Turkish Baths, where also ordinary baths may as a rule be had, the prices range from 2s. 6d. to 3s. 6d. during the day, and after 6 or 7 p.m. from 1s. 6d. to 2s. In the following list, which is representative rather than exhaustive, Turkish baths are indicated by an asterisk, and those which include facilities for swimming by a dagger :—

**Aldgate*, 44, Whitechapel High Street; **Broad Street*, Broad Street House, E.C.; * *Camden*, 11A, Kentish Town Road; * *Charing Cross*, Northumberland Avenue (ladies' entrance in Northumberland Passage, Craven Street); † *Crown*, Kennington Oval; * *Faulkner's*, 50, Newgate Street, E.C., and elsewhere; †*Hampstead Public Baths*, 175, Finchley Road; * *King's Cross*, 9, Caledonian Road; †*Lambeth Public Baths*, Kennington Road; *† *London and Provincial*, Jermyn Street, Piccadilly; * *Nevill's*, 16, Harrow Road, and elsewhere; *Old Roman Bath*, 5, Strand Lane (*p.* 132), a cold plunge-bath; † *Paddington Public Baths*, Queen's Road, Bayswater; † *People's Palace*, Mile End Road (reserved on Tuesday for ladies); *† *Royal York*, 54, York Terrace, York Road, Regent's Park; †*St. George's Public Baths*, 8, Davies Street, Berkeley Square, and 88, Buckingham Palace Road; *St. Martin's Public Baths*, Orange Street, Leicester Square; † *St. Marylebone Public Baths*, 181, Marylebone Road; † *St. Pancras Public Baths*, 70A, King Street, Camden Town; 126, Tottenham Court Road, and Prince of Wales Road, N.W.; and * *Savoy*, Savoy Place, Strand.

**Postal Information.**—The latest time for posting letters and postcards without extra fee for the inland mails is 6 p.m.; for newspapers and book-packets, 5.30 p.m. With *an extra halfpenny fee* inland letters may be posted up to 7 p.m., at the General Post Office up to 7.30, and at certain district offices up to 8; while for the same fee letters may be posted at the railway termini up to within a few minutes of the starting of the respective mail trains. *With an extra penny fee* foreign letters may be posted up to 7 p.m. at the General Post Office, at the district offices, and at various post-offices in the City. *Letters and parcels to be called for* are received at the General Post Office and at all post-offices except those in connection with shops. Such letters and parcels must have the words "Poste Restante" written on the outside, and must not be inscribed with initials or fictitious names; and callers are expected to produce some proof of their identity. Inquiries for *missing letters* should be made at the Secretary's Office, General Post Office North, between 10 and 5 (Saturdays, 10 to 1.30). The *Returned Letter Office* is at Mount Pleasant. *Telegraph-offices* generally are open from 8 a.m. to 8 p.m. on weekdays, and from 8 a.m. to 10 a.m. on Sunday; but a number of offices in different parts of the town are open later, both on weekdays and on Sunday, and a few—the Central Station, in St. Martin's-le-Grand; the West Strand Office, opposite Charing Cross Station; and those at several of the railway termini—are never closed. The American mails are made up on Wednesday evenings, Saturday afternoons, and Sunday, Wednesday, Friday, and Saturday mornings.

# HOW TO GET ABOUT LONDON.

ALTHOUGH London has grown, rather than been made, and no definite plan has been followed in the construction of its streets, a few minutes' study of the plan will enable the visitor to understand his bearings and find his way about. The Thames, running from west to east, divides the Metropolis into north and south; and it will at once be seen that there are three lines of arterial streets that follow the same course, the most important of these being the middle one, which, beginning as the Uxbridge Road, is continued by the Bayswater Road, Oxford Street, Holborn, Newgate Street, Cheapside, and Poultry, into the heart of the City, and thence eastwards by Cornhill and Leadenhall Street to Aldgate, and into the East End by Whitechapel High Street, Whitechapel Road, and Mile End Road. The reader may, in the same way, trace out for himself the north and south arteries, though they are somewhat less distinct than those running east and west.

**The Underground Railways.**—The most important of London's means of locomotion are the lines of the Metropolitan and Metropolitan District Companies, worked in connection with each other, and popularly known as the Underground Railway, which is now being electrified. It consists of three belts, the innermost of which is designated the **Inner Circle.** On this route trains leave Aldgate and run westwards by way of Fenchurch Street, Mansion House, Victoria, South Kensington, and Gloucester Road (it would take up too much of our space to enumerate all the stations), whence they bear northwards to High Street, Kensington, Notting Hill Gate, and Bayswater, and then, taking an easterly direction, return by way of Praed Street (for Paddington), Edgware Road, Gower Street (for Euston), and King's Cross (for St. Pancras and the Great Northern Terminus) to their point of departure. This line is a double one, and there is a reverse service of trains. Those which go westwards, as described above, travel on the outer line, and those running eastwards on the inner line; and the tickets are marked O (outer) or I (inner) accordingly, these letters corresponding with those at the head of the staircases leading to the respective platforms. The weekday service is a very frequent one, and on the outer line between Aldgate and Gloucester Road, which forms part of the Middle and Outer Circle, and on the inner line between Edgware Road and Aldgate, forming part of the Middle Circle, there are trains every three or four minutes between 8 a.m. and 8 p.m. At Baker Street a line diverges for St. John's Wood, Swiss Cottage, West Hampstead, Kilburn, Harrow, Pinner, etc., and on to Rickmansworth, Chorley Wood, Chalfont Road (whence there is a branch to Chesham), and Aylesbury. Between Bishopsgate Street and Mark Lane, again, two lines leave the Inner Circle to join at Aldgate East, whence they run in a north-easterly direction to St. Mary's and Whitechapel. Of the trains running over this branch some pass on to the East London Line at St. Mary's and go southwards to Shadwell and Wapping, and through the Thames Tunnel to Rotherhithe and New Cross, where a connection is formed with the South-Eastern and London, Brighton and South Coast lines.

The westward trains of the **Middle Circle,** starting from Mansion House, run along the Inner Circle metals as far as Gloucester Road, but keep their westerly direction until they have passed Earl's Court, when they incline northwards to Addison Road, Uxbridge Road, Latimer Road, etc., to Westbourne Park, then bending eastwards to Bishop's Road (for Paddington), striking the Inner Circle between this station and Edgware Road, and ending at Aldgate. On this Circle also, as well as on the Outer Circle (*see below*), there is a reverse service. At Earl's Court one line branches off for Wimbledon by way of West Brompton, Walham Green, and Putney, and another for Turnham Green *viâ* West Kensington, Hammersmith, and Ravenscourt Park. At Turnham Green the latter line again divides, one branch making for Kew Gardens and Richmond, the other for Mill Hill Park, and thence in one direction for Ealing, where it joins the Great Western line, and in another for Hounslow. At Latimer Road (*see above*) a line is thrown off which goes to Shepherd's Bush and Hammersmith, and joins the branch from Turnham Green to Richmond.

The **Outer Circle,** also beginning at Mansion House, is identical with the Middle Circle nearly as far as Latimer Road, but continues northwards to Wormwood Scrubbs and Willesden, where it bends round eastwards to Kensal Rise, Brondesbury, Hampstead Heath, Kentish Town, Camden Town, Highbury, and Mildmay Park, then taking a southerly direction by way of Dalston Junction to Broad Street, the North London terminus.

On the **City and South London Electric Railway,** trains run on weekdays every few minutes from Islington to Clapham Common and intermediate stations, and *vice-versâ.* Another electric line, the **Waterloo and City Railway,** brings the London and South-Western terminus into direct communication with the City. The most important of these electric lines is that of the **Central London Railway**, whose trains, starting from the Bank, run beneath Cheapside, Newgate Street, Holborn, Oxford Street, Bayswater Road, and Uxbridge Road to Shepherd's Bush. There are eleven intermediate stations. In 1904 a new "tube" line was opened, communicating between Finsbury Park and Moorgate Street.

**The Trunk Railway Lines.**—The termini of the main lines are: *Great Central*, Marylebone Road; *Great Eastern*, Liverpool Street Station, City; *Great Northern*, King's Cross; *Great Western*, Paddington Station: *London and North-Western*, Euston Station, Euston Square; *London and South-Western*, Waterloo Station; *London, Brighton and South Coast*, London Bridge and Victoria Stations; *Midland*, St. Pancras Station; *South-Eastern and Chatham*, Charing Cross, Victoria, Cannon Street, Holborn Viaduct, London Bridge, and St. Paul's Stations. From these stations the suburbs of London are served, and there are also suburban services from Broad Street, the terminus of the North London Railway, and from Fenchurch Street.

**Omnibuses.**—The total number of 'buses plying in the streets of London is about 2,200, of which more than one-half—about 1,400—belong to the General Omnibus Company, and some 300 to the London Road Car Company. The number of miles run during a year is about 50 millions; of passengers conveyed, upwards of 325 millions. The slowness of the average 'bus has come to be accepted with resignation; and few will be surprised to learn that the mean speed is only 5½ miles an hour. All that there is space for in these pages is to indicate the chief centres of the traffic. These are—in the City, *Mansion House*, the *Bank*, *Liverpool Street*, *London Bridge*, and *Ludgate Circus;* outside the City, *Charing Cross*, *Victoria Station*, *Piccadilly Circus*, *Hyde Park Corner*, *Oxford Circus*, *Tottenham Court Road*, the *Marble Arch*, the "*Angel*," Islington, the "*Britannia*," Camden Town, the "*Nag's Head*," Holloway, *Shoreditch Church*, and the "*Elephant and Castle*." The fares, of which a table is displayed inside the vehicles, are low, the mean rate being less than a penny a mile. The 'buses begin to run about 8 a.m., and continue until about midnight.

**Tramways.**—Although tram-car lines have not been laid down in the City or in the fashionable part of the "West End," tramways hold a place of ever-growing importance among Metropolitan means of locomotion. The principal starting-places north of the Thames are *Moorgate Street*, *Aldersgate Street*, *Aldgate*, *Clerkenwell Road*, *Gray's Inn Road* (Holborn end), *Bloomsbury*, *King's Cross*, *Euston Road*, and the "*Angel*," Islington; and, south of the Thames, the various bridges. Of late years there has been a rapid growth of the electric tram system, especially in the western and southern suburbs, and now by this means one may, from Shepherd's Bush, reach places so remote as Tooting, Hounslow, Hampton Court, and Kingston-on-Thames. According to present indications, it will not be long before the horse-car system is a thing of the past.

**Cabs.**—The visitor will need no figures to tell him that London is liberally supplied with cabs. If time be an object, he will do well to take a two-wheeler. The "gondola of London" may not be a particularly safe vehicle, either for driver or for fare, but as a rule it makes very good speed. The conditions of hiring are somewhat complicated; but the traveller who takes and discharges his cab within four miles of Charing Cross, and hires by distance and not by time, has all the information he needs in the simple statement that *the fare, for either two-wheeler or four-wheeler, for not more than two persons, is 6d. a mile, with a minimum of 1s., and that for each package carried outside there is an extra charge of 2d. for the whole distance, and for every person in addition to the regulation two an extra charge of 6d., also for the whole distance, two children under ten counting as one.*

For the benefit of those who do not hire under these the ordinary conditions, we must add that, if the cab be taken within the radius and discharged outside, the charge for each mile or part of a mile *without the circle* is 1s.; if the hiring take place outside the radius, the fare, wherever the journey ends, is 1s. for the first and for each succeeding mile (or part of a mile). If, again, the cab be kept waiting, there is an extra charge, inside the circle, of 8d. for every completed quarter of an hour in the case of hansoms, and of 6d. in the case of four-wheelers; outside the circle the extra charge is 8d. for either vehicle.

If cabs be hired *by time*, the fare within the radius is 2s. 6d. in the case of hansoms for the first hour or part thereof, and 8d. for each additional quarter of an hour; for four-wheelers it is respectively 2s. and 6d. Outside the radius (wherever the vehicle is discharged) the rate, whether for four-wheelers or for hansoms, is 2s. 6d. for the first hour or part of an hour, and 8d. for each additional quarter of an hour. The average cabman, who is not wanting in character, expects his *pourboire*, unless the journey should fall considerably short of the distance for which he is paid, and if he does not get it he is at no pains to conceal his dissatisfaction. But he is ruled with a firm hand by the Chief

Commissioner of Police. He is bound to carry an authorised book of distances, and to produce it if required; and he must also, if asked to do so, deliver to the hirer a printed ticket showing the fares, etc. Property left in cabs and other public conveyances should be inquired after at the *Lost Property Office*, New Scotland Yard (*p.* 42), open from 10 a.m. till 5 p.m. Property found elsewhere than in cabs, by right-minded persons is taken to the nearest police-station; but particulars are sent to New Scotland Yard if it be a Metropolitan police-station, and to 26, Old Jewry, in the case of City police-stations.

**Coaches.**—Of late years there has been a notable revival of coaching, and during the summer Northumberland Avenue and Piccadilly, between 10 and 11 in the morning, make a brave show with swift and handsome four-horse coaches starting for Box Hill, Reigate, Dorking, Oxford, Virginia Water, and many other popular resorts at some distance from town. For particulars of these delightful excursions, which are not wholly suspended in the winter, application may be made at the Hotels Métropole and Victoria and at Messrs. Gaze's offices, all in Northumberland Avenue.

**Steamboats.**—In the summer months there is usually a daily service of steamboats from London Bridge down the river to Greenwich, and up the river to Chelsea; while at intervals boats leave the Cadogan Pier at Chelsea for Kew, and once a day one of the larger boats leaves London Bridge about 10 a.m. for Kew, Richmond, Kingston, and Hampton Court. Fault has been found with the service in the past on the score of imperfect accommodation and irregularity. In 1901 the London County Council promoted a Bill to enable it to municipalise the traffic, and the measure passed its second reading in the House of Commons, but for the time being, at any rate, the scheme came to nought. In 1902 and 1903 no steamboat service between Chelsea and Greenwich was provided.

There are also delightful sea and river trips to be had through the summer. The fine "New Palace" steamers *Royal Sovereign* and *Koh-i-noor* run daily from London Bridge to Margate and Ramsgate, and there have also been trips on certain days from Tilbury to Boulogne, to Ostend, or to Calais. There are also excursions by the swift "Belle" steamers and by the boats of the General Steam Navigation Company to various places on the Essex, Suffolk, and Kentish coasts.

# A WEEK IN LONDON.

In this section we propose to show how the chief "sights" of London, which are described elsewhere, may most conveniently be seen—very cursorily, of course—in a week. Each visitor, however, will have his own preferences, and it is not likely that this itinerary will be followed out in its entirety; but it may easily be modified according to taste. It need only be premised further that the visitor is assumed to be staying at or near Charing Cross, the traffic and hotel centre of London, whence the other parts of the town may most easily be reached; and that for the disposition of his evenings, as to which no suggestions are ventured, he is referred to the next section (*pp.* 13-15).

**Monday.**—Walk or take a 'bus along the Strand (*p.* 129) and Fleet Street (*p.* 44), and up Ludgate Hill to **St. Paul's Cathedral** (*p.* 117). Leave St. Paul's by the N. door, leading into St. Paul's Churchyard, turn to the right, and, before entering Cheapside, turn to the left into St. Martin's-le-Grand for a look at the General Post Office (*p.* 46). Then walk along Cheapside (*p.* 28) and the Poultry to the Mansion House (*p.* 28), the Royal Exchange (*p.* 31), and the Bank (*p.* 30). Walk down King William Street to the **Monument** (*p.* 66) in Fish Street Hill, return to the Mansion House by way of Gracechurch and Lombard Streets; take a 'bus along Queen Victoria Street (*p.* 106) to Blackfriars, walk along the Victoria Embankment (*p.* 40) as far as the open gate leading through the Temple Gardens to the **Temple** (*p.* 63). Go over the Temple Church (*p.* 64), and, if time permit, visit the Halls (*pp.* 64-65), giving the preference, if only one can be visited, to that of the Middle Temple. Return to the Embankment, and continue the walk past Somerset House to Charing Cross.

**Tuesday.**—Walk down Whitehall (*p.* 152) and Parliament Street, and go over **Westminster Abbey** (*pp.* 143-50). Return along Parliament Street and Whitehall as far as the Horse Guards (*p.* 153), go through the gateway into the Horse Guards Parade, and walk through St. James's and the Green Parks (*pp.* 94-96) to Hyde Park Corner (*p.* 96). Ride along Knightsbridge (*p.* 68) and Kensington Gore as far as the Albert Memorial (*p.* 97) and the Albert Hall (*p.* 71); take the turning to the left beyond the Albert Hall into Queen's Gate (*p.* 71), and visit the **Imperial**

**Institute** (*p.* 70), in the Imperial Institute Boad. Continue along the Imperial Institute Road into Exhibition Road (*p.* 68), turn to the right, walk into Cromwell Road (*p.* 126), turn to the left, and visit the **Natural History Museum** (*p.* 86). On leaving this, turn to the left, visit the **Victoria and Albert Museum** (*p.* 124), look in at the Brompton Oratory (*p.* 68), adjacent; ride up the Brompton Road to Knightsbridge, and along Piccadilly (*p.* 100) and down Regent Street (*p.* 108) to Charing Cross.

**Wednesday.**—Two days having been thus occupied, the visitor will find it a pleasant change to go up the river (*pp.* 158-62) by the morning boat to **Hampton Court.** Or he may alight at Kew for **Kew Gardens** (*p.* 160).

**Thursday.**—Go by 'bus to New Oxford Street for the **British Museum** (*p.* 17). On leaving the Museum, take 'bus to Portland Road Station, and walk through **Regent's Park** (*p.* 99), up the Broad Walk, to the **Zoological Gardens** (*p.* 156). On the way back a call may be made at Madame Tussaud's (p. 15), in the Marylebone Road, where, in addition to the portrait models and historical relics, a number of striking dramatic tableaux are to be seen.

**Friday.**—To London Bridge by 'bus or steamer (if the boats are running), thence walk along Lower Thames Street to the **Tower of London** (*pp.* 134-40). From the Tower return to London Bridge, and take steamer to Greenwich (*p.* 164), for **Greenwich Hospital.**

**Saturday.**—Visit the **National Gallery** and the **National Portrait Gallery** (*pp.* 81-86). If not more than two or three hours be spent here, there will be time to take 'bus for Oxford Circus, thence along Oxford Street and the Bayswater Road, skirting the N. side of Hyde Park and Kensington Gardens (*pp.* 96-98), to the Broad Walk, at the W. end of the Gardens. Traversing this Walk, the visitor may make for Victoria, from Kensington High Street Station, thence taking tram down Vauxhall Bridge Road to the **Tate Gallery** (*p.* 86). From hence it is only a short walk to the **Houses of Parliament** (*p.* 54). On the way to Charing Cross the United Service Museum (*p.* 153) may be visited.

**Sunday.**—For this day the visitor must be left to follow out his own inclinations. He will have a wide field of choice, for of the three hundred denominations in this country the great majority are represented in London, where there are at least fifteen hundred places of worship. At the greater churches, such as St. Paul's and Westminster Abbey, the preachers vary from

Sunday to Sunday, and at Nonconformist places of worship there are also, during July and August, frequent changes in the appointed preachers. The visitor should therefore consult a morning paper on Saturday. Most of the dailies give a list of the chief places of worship, with preachers and hours of service, one of the fullest being that in the *Daily News*. For the Sunday services at St. Paul's, *see p.* 118; at Westminster Abbey, *p.* 144; at the Chapel Royal, St. James's, *p.* 116; at the Chapel Royal, Savoy, *p.* 131; at the Temple Church, *p.* 64; at the Foundling Chapel, *p.* 51. The hour for "Church Parade" in Rotten Row, Hyde Park, is from 1 to 2 o'clock.

Largely as London is given up to religious celebrations on Sunday, it has other interests as well. The Socialist, the Secularist, and the Radical politician are much in evidence at various halls and working men's clubs, as well as in the Parks, and those who may care to acquaint themselves with this phase of life in the Metropolis will find lists of the lectures in the Radical evening papers on Saturday. There are also, at times, as advertised, concerts in the afternoon or evening at the Albert Hall; at Queen's Hall, Langham Place, and other public halls; at South Place Chapel, Finsbury, and elsewhere. There is music by regimental bands in certain of the royal parks in the evenings in summer; and the London County Council makes arrangements for orchestral performances during summer in the numerous parks and gardens under its control. Among the public institutions in and around London which are open for a few hours on Sunday, some of them in the summer only, others all the year round. are the British Museum (*p.* 18), the Natural History Museum (*p.* 86), the Victoria and Albert (*p.* 127), and the Bethnal Green Museums (*p.* 80), the National Gallery (*p.* 82), National Portrait Gallery (*p.* 84), and National Gallery of British Art (*p.* 86), the Corporation Art Gallery (*p.* 50) the South London Fine Art Gallery (*p.* 113), the Museum of Practical Geology (*p.* 106), the Wallace Collection (*p.* 89), Kensington Palace (*p.* 98), Greenwich Hospital (*p.* 164), Hampton Court Palace and Gardens (*p.* 162), and Kew Gardens (*p.* 161). Lastly there are, in the summer, the steamboat trips on the river (*pp.* 158-66), which have more patrons on Sunday than on any other day in the week.

# THE DIVERSIONS OF LONDON.

In the present section we deal with the amusements of London, as distinct from its more solid attractions, which are reserved for our next section ; beginning with

**Theatres and Music Halls.**—In the early days of the English drama playhouses were built on Bankside (*p.* 159), outside the City boundaries, because of the antagonism of the City Fathers. The Corporation has long ceased to be animated by the spirit of Puritanism ; but the theatre still shuns the City, for quite different reasons from those that formerly operated, and it remains faithful to Father Thames, the majority of the houses being situated in or near the Strand, which at 11 o'clock at night is the busiest thoroughfare in London. The following list shows the situation of the leading theatres :—

Adelphi, 411, Strand.
Apollo, Shaftesbury Avenue.
Avenue, Northumberland Avenue.
Britannia, 117, Hoxton Street, N.
Comedy, Panton Street, Haymarket.
Covent Garden, Bow Street (*p.* 132).
Criterion, Piccadilly Circus.
Daly's, Leicester Square (*p.* 73).
Drury Lane, Catherine Street (*p.* 132).
Duke of York's, St. Martin's Lane.
Gaiety, Aldwych and Strand.
Garrick, Charing Cross Road.
Haymarket, Haymarket, S.W.
His Majesty's, Haymarket (*p.* 93).
Imperial, Tothill Street, Westminster.
Lyric, Shaftesbury Avenue.
New, St. Martin's Lane.
Penley's, Great Queen Street.
Prince of Wales's, Coventry Street, Haymarket.
Princess's, 152, Oxford Street (*p.* 90).
Royal Court, Sloane Square, S.W.
Royalty, Dean Street, Soho.
St. James's, King Street, St. James's.
Savoy, Savoy Place, Strand.
Shaftesbury, Shaftesbury Avenue.
Standard, 204, Shoreditch High Street.
Strand, 168, Strand.
Surrey, 124, Blackfriars Road.
Terry's, 105, Strand.
Vaudeville, 404, Strand.
Wyndham's, Charing Cross Road.

Mainly as the result, but partly as the cause of its amazing popularity, the form of amusement associated with the variety theatre and music-hall is much more refined and artistic than it used to be ; and at the leading houses, such as the *Alhambra* and the *Empire*, in Leicester Square (*p.* 73), ballets which are feasts of colour are produced on a truly wonderful scale. Another popular variety theatre is the *Palace*, in Cambridge Circus.

**Art Galleries.**—The permanent art exhibitions of the

Metropolis, such as the National Gallery, belong to the next section; of the others the most important are the following:—

**Royal Academy of Arts**, Burlington House, Piccadilly (*p.* 104).—Annual exhibition of the works of living British artists, known popularly as "The Academy," from the first Monday in May to the first Monday in August, 8 a.m. to 7 p.m.; admission, 1s. In the last week there is an evening exhibition from 7.30 to 10.30 p.m.; admission, 6d. For ten weeks from the first Monday in January there is generally an exhibition of works by Old Masters and deceased British artists from 9 a.m. to 6 p.m.; admission, 1s. (For the Gibson and Diploma Galleries, *see p.* 104.)

**Royal Society of Painters in Water Colours**, 5A, Pall Mall East.—Exhibitions twice in the year, beginning in April and December, each for three months; admission, 1s.

**Royal Institute of Painters in Water Colours**, 191, Piccadilly (*p.* 104).—From March to June, from 9 a.m. to 6 p.m.; admission, 1s.

**Society of Painters in Oil Colours** (same address as the Royal Institute).—From about the middle of October to about the middle of December; admission, 1s.

**Royal Society of British Artists**, Suffolk Street, Pall Mall East.—March to July, and October to January; admission, 1s. In the Galleries of this Society is also held the annual show of the Society of Women Artists, which opens in January.

**Royal Society of Painter-Etchers and Engravers**, 5A, Pall Mall East.—Annual Spring Exhibition; admission, 1s.

**New Gallery**, 121, Regent Street.—Exhibitions of pictures and sculptures by living artists, May to August; of the Arts and Crafts Exhibition Society; of the Society of Portrait Painters; special exhibitions at other times, as announced in daily papers.

**Grafton Gallery**, Grafton Street, Bond Street.—Special exhibitions as advertised.

**Dudley Gallery Art Society**, Egyptian Hall, Piccadilly.—A water-colour exhibition opens in February; an exhibition open to all artists, but specially intended for young and rising workers, opens early in June. The exhibitions of the New English Art Club in spring and winter.

**Society of Miniature Painters**, 175, New Bond Street, W.—Annual exhibition during May.

**Pastel Society.**—Exhibition at the Royal Institute Galleries in June and July.

**Concerts.**—If London is behind the Midlands and the North in its choral singing, it is none the less the musical centre of the kingdom, and attracts to itself most of the great vocalists and instrumentalists of the Continent. The chief weekday concerts, most of them given during the winter months, are the *Saturday and Monday Popular Concerts* of Classical Music at St. James's Hall, Mr. Robert Newman's *Symphony* and *Sunday Afternoon Concerts* and the *Richter Concerts* at the Queen's Hall, the *Ballad Concerts*, the *Broadwood Concerts*, those of the *Philharmonic Society*, and the *Royal Choral Society's* performances of oratorios, etc., at the Albert Hall. In the autumn and winter there are generally promenade concerts at the Queen's Hall.

**Miscellaneous Entertainments and Exhibitions.**—The first place under this head must be allotted to *Madame Tussaud's Exhibition of Wax Models*, in the Marylebone Road (*p.* 78), close to Baker Street Station; admission, 1s., with 6d. extra for the Napoleon relics and the Chamber of Horrors. The Napoleon and other relics form a very fine collection, and there are many pictures of historic interest, besides portrait models and models arranged into tableaux. The *Mohawk Moore and Burgess Minstrels* give performances every evening at 8, also at 3 on Mondays, Wednesdays, Thursdays, and Saturdays, at St. James's Hall; prices, from 5s. to 1s. At the Agricultural Hall, Islington, are held the *Smithfield Club Cattle Show*, the *Dairy Show*, various horse and dog shows, the *Stanley Cycle Show*, and other trade exhibitions, the *World's Fair*, and the *Royal Military Tournament*. The very popular *London Hippodrome*, where are exhibitions of wild beasts and other entertainments, is in Leicester Square. At *Earl's Court* (main entrance in Warwick Road, adjacent to Earl's Court Station), exhibitions and spectacular displays on a vast scale, such as the Fire Exhibition of 1903, are from time to time organised, and for a permanent feature there is the *Great Wheel*, by means of which one may ascend into mid-air. *Olympia* (opposite the Addison Road Station, Kensington) was reopened early in 1897 with a Cycling Tournament, etc., which has been followed by other spectacles, among them that of the Wild West in 1902-3. At the *Polytechnic* in Regent Street there are exhibitions of animated photographs, etc. At the Covent Garden Theatre (*p.* 132) there are occasional *Fancy Dress Balls*, which form curious studies in the fantastic. At the *Egyptian Hall* Mr. Maskelyne, the terror of those who sit in darkness, gives his lively conjuring performances daily at 3 and 8 (prices, 5s. to 1s.). *Hengler's Skating Rink*, now styled the National Skating Palace, is in Argyll Street, Regent Street.

**Sports.**—Of late years the popularity of all kinds of sport in London has been increasing by leaps and bounds; and the great matches at *Lord's* (*p.* 100) and *Kennington Oval*—the headquarters respectively of the Marylebone and the Surrey County Cricket Clubs—at the *Crystal Palace*, and at the various other sporting centres, attract enormous crowds of keenly interested spectators. The visitor, whatever form of athletics he may affect, will find abundant provision made for his tastes, and he may be referred for information of coming "events" to the daily papers, which all devote ample space to the various pastimes.

# THE STREETS AND SIGHTS OF LONDON.

In this section we accompany the visitor through the chief thoroughfares and over the public buildings and exhibitions of the Metropolis, taking them in alphabetical order. The more important institutions will be found entered under their respective names; the less important ones are grouped with the streets in which they occur, and for these the Index should be consulted. We begin with the

**Adelphi.**—The district known by this name (Greek, Adelphoi = brothers), lying between the Charing Cross end of the Strand and the Victoria Embankment, was once occupied by the Durham Yard Estate, so called from Durham House, the historic "inn" of the Bishops of Durham. The estate was purchased by the four brothers Adam, architects, who in 1768 built upon it, parallel with the river, the Adelphi Terrace and several streets at right angles with it, and named after them—John Street, Robert Street, James Street, and William Street, with Adam Street. The arches which support the Adelphi used to be called "The Shades," or more slangily "The Darkies," and before their renovation in 1872–4, when the whole region was greatly improved, they had an unsavoury reputation as the refuge of thieves and ruffians. In No. 5, Adelphi Terrace, marked by a tablet, David Garrick lived for seven years, and here the great actor died; the house is now occupied by the Institution of Naval Architects. Nos. 6 and 7 are the home of the Savage Club, established for working members in literature, science, and any of the arts. In John Street (Nos. 18 and 19) the **Society of Arts,** founded in 1754, and incorporated in 1847, for the encouragement of arts, manufactures, and commerce, has been established since 1774. In the Hall (*open daily from* 10 *to* 4, *Wednesday and Saturday excepted*) are six paintings by James Barry, illustrating the progress of civilisation.

**Albert Hall, Royal,** *see p.* 71.

**Albert Memorial,** *see p.* 97.

**Bank of England,** *see p.* 30.

**Bethnal Green Museum,** *see p.* 80.

**British Museum,** Great Russell Street, Bloomsbury (*p.* 91). British Museum (Central London) and Gower Street (Met). stations; 'buses to New Oxford Street.—The most important of our Museums traces its origin to the formation by Sir Robert Cotton, at the end of the sixteenth and beginning of the seventeenth centuries, of his famous collections of ancient MSS., which, having been augmented by his descendants, was presented to the nation in 1700 by his grandson, Sir John Cotton. For some years afterwards it was stored at a house in Westminster, but in 1731 the building was destroyed by fire, and in 1753 an Act of Parliament was passed authorising the provision of "one general repository" for the Cottonian Library, the Harleian Collection of MSS., and the Sloane Museum and Library. The Harleian Collection was formed by Lord Treasurer Harley, Earl of Oxford (*d.* 1724), and his son Edward, the second earl; the Sloane Library and Museum by Sir Hans Sloane, who died in 1753; and both of them were acquired by the nation, for sums much less than their value, under the same Act of Parliament. These three collections formed the original "British Museum," and in 1754 they found a home in Montagu House, built for Ralph, first Duke of Montagu, who was twice Charles II.'s Ambassador at the Court of Louis XIV. As time went on the Museum outgrew its accommodation, notwithstanding successive extensions of the building, and at last it was found necessary to demolish Montagu House and erect a much larger structure in its place. Sir Robert Smirke was appointed architect, and in 1845 the four sides of the present Museum were completed. To this, in 1857, was added in the centre of the quadrangle, under the supervision of Sydney Smirke, Sir Robert's brother, the huge Reading Room with its mighty dome—the largest in the world, save that of the Pantheon at Rome—and its surrounding galleries. In 1883 the Natural History collections were removed to a new building in Cromwell Road, South Kensington (*p.* 86), and more recently, under a bequest made by Mr. Wm. White (*d.* 1823), accruing on the death of his widow in 1879, a new gallery has been built on the west side for the Mausoleum marbles, and a wing, named after the donor, on the E. side for the Prints and Drawings Department. The façade of the structure, fronting Great Russell Street, is of the Ionic order, with a portico in the centre supported by eight double columns, and a projecting wing on either side. The sculptures in the pediment of the portico are by Westmacott, those on the west side representing the Progress of Civilisation, those on the east being figures allegorical of Mathematics, the Drama, Poetry, Music, and Natural Philosophy.

*The whole of the Exhibition Galleries of the Museum are open (free) every weekday from* 10 *to* 6, *except that after* 4 *p.m. in January, February, November, December, and after* 5 *p.m. in March, September, October, only certain of the galleries remain open, viz. on Mondays, Wednesdays, and Fridays, Exhibitions of Manuscripts, Printed Books, Prints and Drawings, Porcelain, Glass, and Majolica; Prehistoric, British, Anglo-Saxon, Mediæval and Ethnographical Collections; on Tuesdays, Thursdays, and Saturdays, the Egyptian, Assyrian, Greek and Roman Galleries (exclusive of the Vase Rooms and Bronze Room), American Collections, and the Waddesdon Room. The evening opening of certain of the Galleries has been abandoned. On Sunday the Museum opens as follows: January, February, November, and December, from* 2 *till* 4; *October,* 2 *till* 5; *March and September,* 2 *till* 5.30; *April, May, June, July, and August,* 2 *till* 6. *Closed on Good Friday and on Christmas Day.*

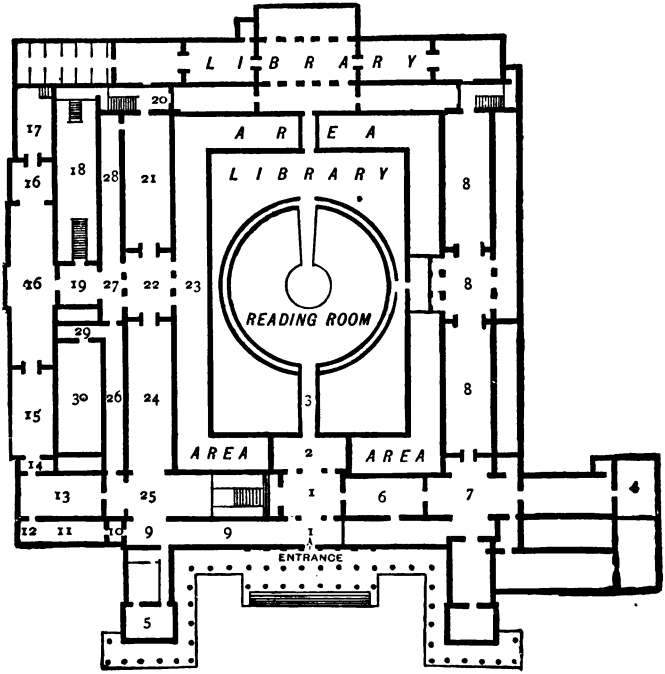
The official Guide-books are sold *within* the building. For many visitors the excellent General Guide (2d.) will suffice; but there are many other Guides to the separate Departments for those who wish to make a more minute study of some special branch or branches of the Museum. All that there is space for here is to indicate in the most general terms the contents of the various rooms, taking them, with some slight variations, in the order of the General Guide. This involves an occasional retracing of one's steps; but it is the only way in which the visitor can fully profit from the skill with which the collections have been arranged. The numbers following the names of the Galleries refer to those in the accompanying plans.

## GROUND FLOOR.

Passing through the **Entrance Hall** (1), where we notice Roubiliac's statue of *Shakespeare* (a bequest from David Garrick), Rysbrack's bust of the Great *Duke of Marlborough*, a statue of the *Hon. Mrs. Anne Seymour Damer* (*d.* 1828), chiselled by herself, and busts of various benefactors of the Museum, we enter **The Room of Greek and Latin Inscriptions** (2), containing also some Roman portrait statues, a marble vase found in Hadrian's Villa at Tivoli, near Rome, some Roman vases in marble and alabaster, and portrait busts of Greek philosophers and others. At the entrance are two Græco-Roman statues, representing Thalia, the Muse of Comedy, and Ariadne. Entering the corridor straight in front of us (3), we may take a peep through the glass doors of the **Reading Room**, and see the readers poring over volumes from the Library at the desks radiating from the centre, where the superintendent and his assistants are at work, surrounded by the cases containing the catalogues. The books lining the lower stages of the walls are works of reference, to which readers are allowed to help themselves without filling up the forms provided for books kept elsewhere. Altogether the Library contains a million and three-quarters of volumes, bestowed on shelves which, if placed end to end, would stretch out to a length of forty miles; and it has no rival in magnitude in the world, except the Bibliothèque Nationale at Paris, which lays claim to three million volumes. But in the French library every pamphlet is reckoned as a separate volume, whereas at Bloomsbury the custom is to bind up a number of such productions together; and it is the opinion of Mr. George K. Fortescue, who for ten years was superintendent of the Reading Room, and now holds the office of keeper of printed books, that, allowing for this difference, the British Library is considerably the larger of the two. Visitors to London who desire a Reader's ticket for a single day, which will give admission also to the **Newspaper Reading Room** (4), should apply at the office of the

Principal Librarian (5), approached from the left of the first Græco-Roman Room (10).

Going back to the Entrance Hall, we turn to the left and enter the **Grenville Library** (6), bequeathed by the Right Hon. Thomas Grenville, who had spent some £54,000 in forming it. Here in glass cases is a series of Illuminated MSS., many of them of great beauty, ranging from the 10th to the 16th century, and arranged chronologically, beginning on the left of the door through which we enter. In the middle of the room, in Case VIII., is a selection of Bindings of MSS. of the same period. The room at the further end of the Grenville Library is the **Manuscript Saloon** (7), containing specimens of Ancient MSS., Autograph Letters and Literary Works, Charters and Seals. The cases on the S. and W. sides (we are facing E. as we enter) contain the Harley MSS., those on the E. side the Cotton Library, those on the N. side the Lansdowne and Royal Collections. On the N. side

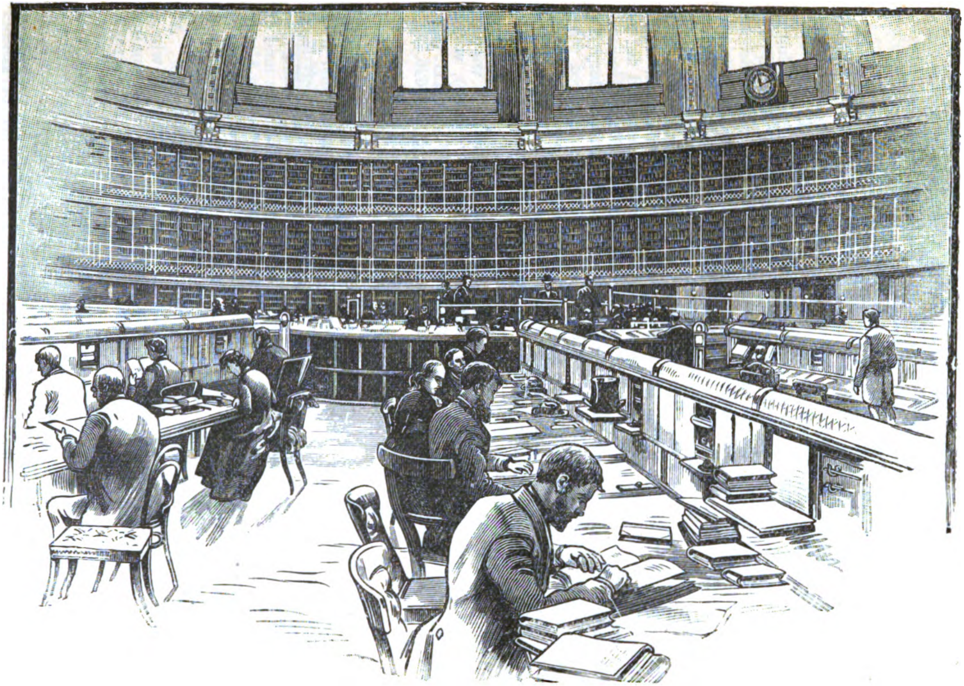

LIBRARY
20
17
18
28
21
AREA
LIBRARY
8
16
19
27
22
23
8
16
READING ROOM
29
30
26
24
3
8
15
14
AREA
2
AREA
13
25
1
6
7
4
12
11
10
9
9
1
ENTRANCE
5

BRITISH MUSEUM, GROUND FLOOR.

(left) of the Saloon is the **King's Library** (8) of 80,000 volumes, formed by George III., and presented by George IV. in 1823. Here will be found, admirably arranged, specimens of Early Printing in various Continental countries and in England, including (Case III., on the left) the Mazarine Bible, the "first book actually completed in print," believed to have left the press of Gutenberg about 1455. In the same case is the Latin Psalter of 1457, the work of Faust and Scheffer.

Finding our way back once more to the Entrance Hall we turn to the right and enter the **Roman Gallery** (9), where, on the right-hand side, is a series of Roman Portrait Busts, and on the left are Roman and other Antiquities found in this country. The three rooms beyond, styled the **Græco-Roman Rooms** (10, 11, 12), are occupied by statues, busts, and reliefs, of which the greater part were executed in Italy by Greek artists or from Greek models. The staircase at the end of the third room leads to a basement room similarly appropriated; while in the Annexe to the basement is a series of Etruscan Urns and Tombs, with an ancient Roman Water-wheel discovered in Spain. Ascending the staircase, we pass through the door on the left to the **Room of Archaic Greek Sculpture** (13), containing casts and sculptures mostly belonging to the 6th century B.C. The ante-room on the left (14) gives access to the **Ephesus Room** (15), where are the Sculptures and Architectural Fragments, mostly dating from the latter part of the 4th century B.C., discovered by J. T. Wood in his memorable excavations on the site of the Temple of Diana (Artemis) at Ephesus. Next we come to the **Elgin Room** (16), where are treasured the Parthenon Sculptures (chiefly of the 5th century B.C.), of which the Earl of Elgin, with small regard for Greek feeling, obtained possession while British Ambassador at the Porte, and sold to the Government in 1816. They are mostly the work of Phidias, prince of Greek sculptors, and include the glorious frieze which runs round the walls, and a number of pedimental statues. Particularly interesting are the models (left) showing the Parthenon as it was in 1687, just after the middle of it had been destroyed by a shell in the bombardment of Athens by the Venetians, and as it was in 1870. In the same room are other choice Sculptures, besides casts. At the end of the Elgin Room is the **Phigaleian Room** (17), the contents of which are mostly from the Temple of Apollo near the ancient Phigaleia, in Arcadia—one of the works of Ictinos, the architect of the Parthenon. The door on the right at the end gives access to the large **Mausoleum Room** (18), where we find the Sculptures that once enriched the splendid tomb reared at Halicarnassus, early in the 4th century B.C., by Artemisia to the memory of her husband, Mausolus, Prince of Caria. For these treasures we are indebted to the excavations carried on by Sir C. T. Newton in 1857. On the W. (right) is the Mausoleum Annexe, containing Sepulchral and Votive Sculptures. At the end of the Mausoleum Room is a staircase which ascends to the **Nereid Room** (19), named after the exquisite Statues of the Nereids (end of the 5th century B.C.), discovered at Xanthos, in Lycia, by the late Sir C. Fellows. Of the building to which they belonged, and of which a model is to be seen facing the staircase, nothing is known except that it was of a monumental character.

We now leave the Nereid Room on the E. (left), cross the Assyrian Central Room, and reach the Egyptian Galleries. Turning to the left on entering the Central Saloon, and passing through the N. Egyptian Gallery, we begin our inspection with the **North Egyptian Vestibule** (20), at the N. end of this gallery. Here are the most ancient of all the Sculptures in the Museum, in the form of the monuments of some of the first twelve dynasties



THE READING-ROOM, BRITISH MUSEUM.

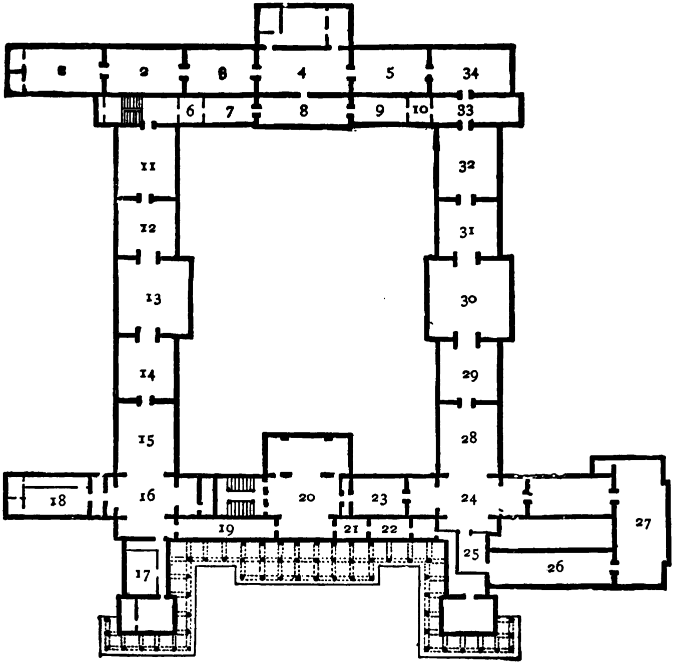
of Egyptian kings, ranging from about 4400 B.C. to 2266 B.C. From this we return to the **Northern Egyptian Gallery** (21), containing Sculptures associated with the 18th and 19th dynasties (B C. 1700-1200), found at Thebes, Abydos, Ghizeh, and elsewhere, and some smaller ones connected with earlier dynasties. In the **Egyptian Central Saloon** (22) are Monuments of Rameses II. (about B.C. 1333), one of the kings of the 19th dynasty. From this we pass, with the refreshment-room and the lavatories (23) on the left), into the **Southern Egyptian Gallery** (24), devoted to Monuments ranging between B.C. 1333 and B.C. 350, including (near the end) the famous *Rosetta Stone*, which, bearing an inscription in Greek as well as in the Egyptian hieroglyphics (used by the priests), and in the writing of the people, first supplied the key to the reading of the hieroglyphic characters. Found near the Rosetta mouth of the Nile by a French engineer in 1798, the tablet was appropriated by the English forces in Egypt, and its inscription, recording the conferring of divine honours on Ptolemy Epiphanes in B.C. 195, was presently deciphered by Dr. Young. At the end of this gallery we find ourselves in the **Assyrian Transept** (25), where on the E. side (left) are displayed Monuments from the Palace of Sargon, King of Assyria B.C. 722-705, at Khorsabad; and on the W. side Monuments from that of Ashur-nasir-pal, B.C. 805-860, at Nimroud, the ancient Calah. A turn to the right brings us to the **Nimroud Gallery** (26) and next, to the **Nimroud Central Saloon** (27). Here are arranged other Sculptures found in the excavations at Nimroud, the most important of them being from the Palace of Ashur-nasir-pal, already referred to. At the end of the Central Saloon is the **Nineveh Gallery** (28), filled with Bas-reliefs, Tablets, etc., discovered at Kouyunyik (the ancient Nineveh) by Sir Henry Layard. Retracing our steps as far as the Nimroud Gallery (26), we pass through a door on the right to the **Assyrian Saloon** (29 and 30), which exhibits Sculptures associated with the reigns of Tiglath-Pileser III. (B.C. 745-727), Sennacherib (B.C. 705-681), and Ashur-bani-pal (B.C. 668-626.)

## UPPER FLOOR.

Now let us return to the Northern Egyptian Gallery, and, passing through the further door (N. end), ascend the N.W. staircase, lined with mosaics from Halicarnassus, Carthage, and Utica. Through the left-hand doorway on the top landing (the ladies' lavatory is on the first landing) we reach **Four Egyptian Rooms** devoted to smaller remains from the land of the Pharaohs. In the First and Second (1 and 2 on the Plan of the Upper Floor) are mummies and mummy-cases, with jars and other accessories of funeral rites; in the Third (3), sepulchral furniture, mummies, animals, a series of gods, weapons, tools, writing implements, etc.; in the Fourth (4), vessels, amulets, domestic utensils, and objects for personal adornment. At the end of the fourth room is the **Babylonian and Assyrian Room** (5), where we find a variety of Babylonian Antiquities and a collection of the smaller remnants of Assyrian life. Going back to the landing of the N.W. staircase (without entering the American Room at the end), we reach the **North Gallery**, which runs parallel (on the S.) with the Egyptian Room. The Vestibule, displaying a series of Sculptures and Inscriptions discovered at Idalium, in Cyprus, in 1870, and so disposed as to exemplify Cyprian art from about B.C. 650 to B.C. 150, gives access to the First Room (6), containing Sculptures and Terra-cotta Figures which illustrate the influence of Egypt, Assyria, and Greece on the art of Cyprus. The Second Room (7) is stored with Semitic antiquities from Phœnicia, Palestine, Carthage, Cyprus, Palmyra, and Arabia. In the Third, Fourth, and Fifth Rooms (8, 9, 10) are exhibited

Antiquities connected with the higher forms of Religion—Buddhism, Brahminism, Judaism, Mohammedanism, Confucianism, and Christianity.

Once more we find our way back to the N.W. staircase, and turning to the left, enter the **Western Gallery**, which, with two rooms at the end (those for Gold Ornaments and Gems, and for Terra-cottas), are allocated to the smaller Greek and Roman Antiquities. The first four apartments,



BRITISH MUSEUM, UPPER FLOOR.

known as the **Vase Rooms**, are appropriated to Vases found in Athens and other parts of Greece, and on the islands and shores of the Mediterranean colonised by Greeks not later than the 6th century B.C. Those in the First Room (11) range from pre-historic times to about 600 B.C.; those in the Second (12) belong to the 6th century B.C.; those in the Third (13) to the 5th century B.C.; those in the Fourth (14) to the 4th and 3rd centuries B.C. In the **Bronze Room** (15), beyond, are vases, statuettes, armour and weapons, personal ornaments, etc. Next comes the **Etruscan Saloon** (16), filled with the smaller Etruscan and with miscellaneous Greek and Roman Antiquities. At the end of this Saloon is the **Room of Gold Ornaments and Gems** (17), Etruscan, Greek, Roman, and mediæval, including the famous Portland Vase, of dark blue and opaque white glass, discovered in a sarcophagus near Rome, and lent to the Museum by its owner, the Duke of Portland. On the W. (right) of the Etruscan Saloon is the **Coin and Medal Room** (18), containing electrotypes of Greek and Roman Coins, carefully disposed in an order which is at the same time chronological and geographical, the earliest going as far back as 700 B.C., the latest coming down to the fall of Constantinople, the capital of the Eastern Empire, in A.D. 1453. From the E. (left) of the Etruscan Saloon we reach the **Room of Terra-cottas** (19), where we have before us illustrations of the work of the Greeks and Romans in Terra-cotta from about 600 B.C. to 100 A.D., among them the statuettes from Tanagra, in Bœotia.

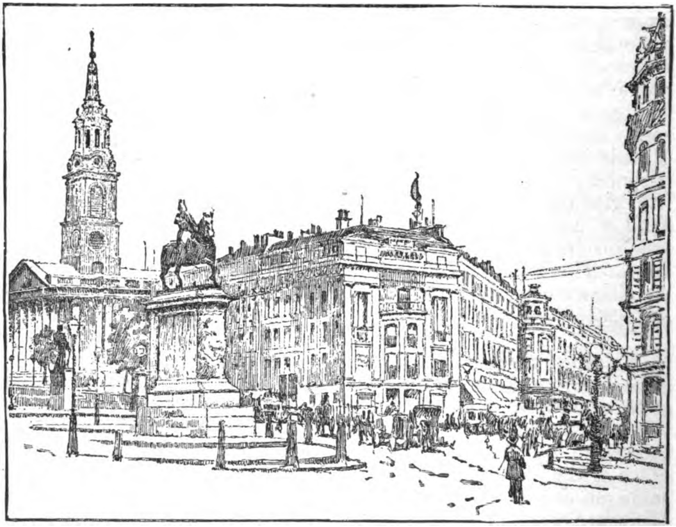
Passing from the Terra-cotta Room by the doorway at the end—*i.e.* the E. end—we reach the **Prehistoric Saloon** (20), the centre of which is devoted to remains of the Palæolithic Period, the N. wing to those of the Neolithic and Bronze periods, and the S. wing to those of the Neolithic and Early Iron Periods. The doorway at the end of the S. wing leads into the **Anglo-Saxon Room** (21), containing Saxon antiquities found in England, Teutonic relics from the Continent, and Irish antiquities. Beyond this is the **Waddesdon Bequest Room** (22), containing precious objects of art bequeathed by Baron Ferdinand Rothschild. The **Mediæval Room** (23), reached from the E. side of the central portion of the Pre-historic Saloon, displays specimens of mediæval and more recent art. Beyond this (going eastwards) is the **Asiatic Saloon** (24) with its Chinese, Indian, Persian, and Japanese works of art; the portraits which line the walls are those left over from the collection transferred to the National Portrait Gallery and the National Gallery. Hence we pass through the doorway on the S. (right) side into the **English Ceramic Ante-room** (25) leading on the left (W.) to the **Glass and Ceramic Gallery** (26), which contains, besides more English pottery, specimens of Ceramic Work of various European and Asiatic countries, and a collection of Glass Work of all ages and lands. At the end of this gallery is that of **Prints and Drawings** (27) where are some 475 Drawings and Sketches by Old Masters, about as many early German and Italian Engravings, and a dozen choice Illuminations, all belonging to the Italian Schools. Having inspected this beautiful collection, we retrace our steps to the Asiatic Saloon (24), and from this pass (keeping straight ahead) into the **Eastern** Gallery (28 to 32), divided into five rooms filled with specimens illustrating the Ethnography of all parts of the world except China, which is represented ethnographically in the Asiatic Saloon. So we reach the N.E. staircase, and noticing the Mexican sculptures on the top landing (33), pass through the doorway in front of us into the **American Room** (34), devoted to the more ancient Relics, mostly prehistoric, from the Western continent, and so complete our round of the Museum.

**Buckingham Palace,** *see p.* 95.

**Cannon Street.**—This thoroughfare, leading from St. Paul's Churchyard to King William Street, and so to London Bridge, was opened in 1854, having been made at a cost of close upon £600,000. Its ancient name was Candlewick Street, from the candle-makers who here plied their trade; it is now lined chiefly with large wholesale warehouses. On the S. side (right) are the Mansion House Station of the Metropolitan and District Railways, and, a little further east, **Cannon Street Station,** the City terminus of the South Eastern and Chatham Railway (with the Metropolitan and District Station of the same name) occupying the site of the Old Steel Yard, a depôt of the Hanseatic League, whose trading monopolies were abolished in the reign of Queen Elizabeth. Nearly opposite the station is the church of **St. Swithin,** re-erected by Wren after the Great Fire: and into the wall has been built the venerable relic known as **London Stone,** from which in Roman times all distances in this country were measured. It was this stone which Jack Cade smote when he had stormed London Bridge, exclaiming, "Now is Mortimer lord of this City!" Formerly standing on the S. side of the street, it was removed to the N. side in 1742, but it was not till many years later that it was incorporated with St. Swithin's Church. It is now protected by an iron grating. In St. Swithin's Lane (left), close to the church, is the Hall of one of the twelve greater City Companies—the Salters, who profited by the extensive use of salt fish in pre-Reformation days. The building is modern, having been completed in 1827; its elaborate iron gates were erected in 1887, in commemoration of Queen Victoria's Jubilee.

**Cemeteries.**—Owing to the growth of the metropolis, the churchyards of London are nearly all disused, and about a hundred of them have been laid out as recreation-grounds or public gardens while interments in the churches themselves, except in St. Paul's Cathedral and Westminster Abbey, is absolutely prohibited. In place of the old graveyards there are now many large cemeteries some miles distant from the centre of the metropolis. Of these Highgate and Norwood cemeteries are the most picturesque. In **Highgate Cemetery,** on the N. of London, laid out by Mr. Ramsay, the landscape gardener, in such wise as to make the grounds look twice their actual size, is a remarkable tunnel styled the Egyptian Avenue, the entrance adorned with Egyptian pillars and obelisks, while the tunnel itself is lined with sepulchres after the manner of catacombs. It ends in a circular road, also bordered with catacombs, and from the centre rises a magnificent cedar of Lebanon. **Kensal Green Cemetery,** in the W. of London, at the N. end of the Ladbroke Grove Road, is, however, more remarkable than that at Highgate for the number of modern celebrities who are buried within its borders. To Dissenters the ancient burying-ground of **Bunhill Fields,** City Road (*p.* 36), no longer used, has special interest, for here are the graves of many burning and shining lights of the older Nonconformity, including

Daniel Defoe, Isaac Watts, three of the Cromwells, and, greatest of all, John Bunyan, whose tomb has been carefully restored. In Bunhill Fields, too, is buried Susannah Wesley, the pious mother of the founders of Methodism ; and William Blake, most spiritual of poets and artists (*d.* 1827). At the back of this cemetery is the *Friends' Burial-ground*, which contains the ashes of George Fox. In more recent days the chief Nonconformist cemetery has been that at **Abney Park,** Stoke Newington, where is a cenotaph and memorial of Isaac Watts (see above), who for many years lived close by as the honoured guest of the Abneys.



CHARING CROSS, SHOWING LE SUEUR'S STATUE AND ST. MARTIN'S CHURCH.

**Charing Cross.**—This important centre of traffic, whence distances in London are now reckoned, extends from the S. side of Trafalgar Square (*p.* 140) to Whitehall (*p.* 152). It was at the village of Cherringe that the body of Queen Eleanor made its final halt on its way from Harby, in Nottinghamshire, to Westminster Abbey, and here, accordingly, Edward I. erected one of the crosses which marked the different stages of the journey. The original cross was mostly if not wholly of wood, but it was soon replaced by one of Caen stone, which was taken down by order of Parliament in 1647. The present cross, in front of Charing Cross Railway Station, a few steps along the Strand, was erected in 1863, from the designs of E. M. Barry, who in his attempt to reproduce the former one had to rely upon the guidance of two or three old and indistinct prints. The site of the old cross is matter of conjecture, but probably it was on or near the spot where now stands Le Sueur's *Equestrian Statue of Charles I.*, marking the point where Trafalgar Square and Charing Cross meet. Cast in 1639, this statue was condemned by Parliament soon after the Rebellion began, and was sold to a brazier named Rivers or Rivet, on the condition that it should be melted down. Rivers, however, while driving a brisk trade with things which he professed to have manufactured out of it, had hidden it away underground, and after the Restoration it was exhumed, and in 1674 was placed in its present position, where the royal martyr is regaled with a view of the scene of his execution (*p.* 153). The Strand corner of Charing Cross occupies the site of Northumberland House, the old residence of the Dukes of Northumberland,* built by the Earl of Northampton, soon after the Dissolution of the Monasteries, on the site of the Chapel and Hospital of St. Mary Roncesvalles, and bought in 1873 by the Metropolitan Board of Works for the construction of **Northumberland Avenue.**

In this stately approach to the Victoria Embankment, on the N. side, is the Grand Hotel, and adjoining it is the **Constitutional Club**, built in 1886, in red and yellow terra cotta in the style of the German Renaissance; from designs by Col. R. W. Edis, of the Artists' Volunteer Corps. On the same side, nearer the Embankment, is the **Royal Colonial Institute**, established in 1868, as a point of contact for those connected with the Colonies and British India. On the other side are the Hotel Victoria, the premises of the Society for the Promotion of Christian Knowledge, and the Hôtel Métropole.

On the W. side of Charing Cross are Spring Gardens, where are the offices of the late Metropolitan Board of Works, now of the **London County Council**, which, from scruples of economy, has not yet provided itself with an adequate Hôtel de Ville. The meetings of the Council, it may be mentioned, held weekly at 3 p.m. on Tuesday, except during the summer vacation, *are open to the public.*

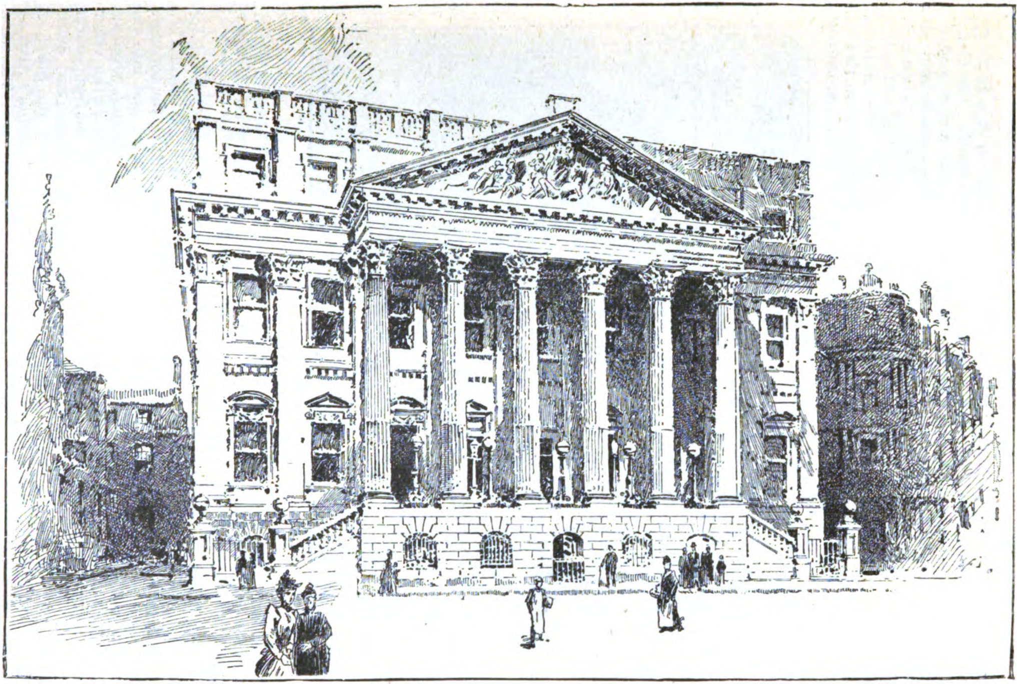
**Charterhouse, The,** *see p.* 51.

---

* The lion, from the crest of the Percies, which stood on the top of Northumberland House, now surmounts Syon House, the Duke's seat at Isleworth (*p.* 161).

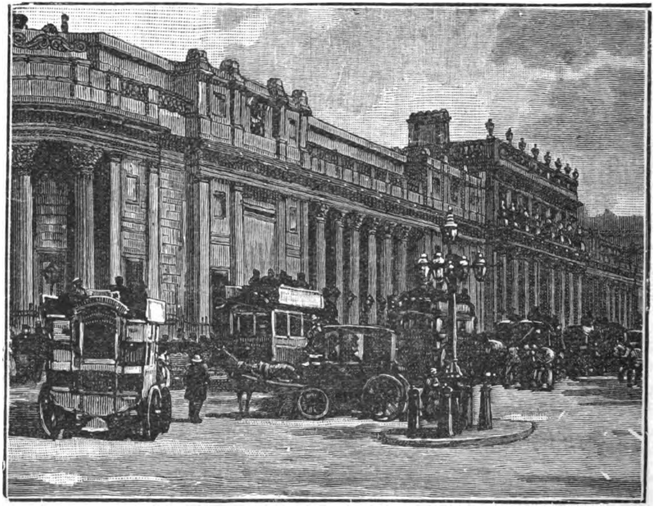
**Cheapside** and **Poultry.**—This busy thoroughfare, once the special haunt of mercers and haberdashers, begins at the W. end of St. Paul's Churchyard, where is Behnes's statue of *Sir Robert Peel.* The tree at the corner of Wood Street (on the left) is the one which Wordsworth has immortalised by his lines on "Poor Susan." Passing *Milk Street* (left), where Sir Thomas More was born, we come to **Bow Church** (right), one of the finest of Wren's works, famous as well for the music of its bells. The present peal consists of twelve bells, of which ten were cast in 1762; but though not lacking in sweetness, they must be considerably inferior in power to those in the old church, which Dick Whittington contrived to hear at Highgate. The full name of the church is St. Mary-le-Bow, or, in Latin, Sancta Maria de Arcubus, an earlier church on the same site having been built on an arched crypt, of which five columns still remain; and it was because the Ecclesiastical Court of *Arches* used to be held in the vestry of this church that it is so called. Until quite recently the bishops-elect of the Province of Canterbury were wont to undergo confirmation in Bow Church. Its noble steeple, surmounted by a dragon, was repaired and partly rebuilt by Gwilt in 1820. The balcony took the place of the crown-sild of stone, a separate structure originally built on the N. side of the church by Edward III. as a place from which the Royal Family might view the tournaments and other entertainments of which in those days and for long afterwards Cheapside was frequently the scene. The tablet on the W. wall, setting forth that Milton was born in Bread Street in 1605, and baptised in All Hallows Church (*p.* 107), and quoting the lines in which Dryden compares the Puritan poet with Homer and Dante, was originally affixed to All Hallows Church, and was removed hither in 1876, when that building was demolished. Nearer the end of Cheapside (left) is the **Hall of the Mercers' Company,** the most ancient of the City Companies, which has been traced as far back as 1172. The Hall, entered from Ironmonger Lane, is finely wainscoted, and contains portraits of Sir Thomas Gresham and of Dean Colet. Cheapside is continued by the Poultry to the open space which forms the heart of the city, bounded by the Mansion House on the S., by the Bank on the N., and by the Royal Exchange on the E., and now provided with public subways, which communicate between the different streets, and also lead to the stations of the Waterloo and City Railway and the Central London Railway.

The **Mansion House,** the official residence of the Lord Mayor, of Portland stone, with a Corinthian portico and façade, was designed by the elder Dance, and was completed in 1753. The bas-reliefs in the pediment, by Sir Robert Taylor, set forth in allegory the dignity and opulence of the city. London



THE MANSION HOUSE.

is represented by the lady crowned with turrets, who is trampling on Envy, her left arm resting on a shield, her right hand grasping a wand. The Cupid on her right holds over his shoulder the Cap of Liberty at the end of a staff; on her left is Plenty, pouring out fruit from a cornucopia; and behind are figures with bales of goods, representative of Commerce. Father Thames is engaged in emptying a large vase, and near him is an anchor and cable. The finest of the many sumptuous rooms in the Mansion House is the Egyptian Hall, designed by the Earl of Burlington, the builder of Burlington House, who intended it to resemble an Egyptian chamber of which Vitruvius gives an account. Above the Ballroom is the Lord Mayor's Police Court, to which there is public access from 12 till 2. *Entrance to other parts of the Mansion House can only be obtained by favour of the Lord Mayor.*



THE BANK OF ENGLAND.

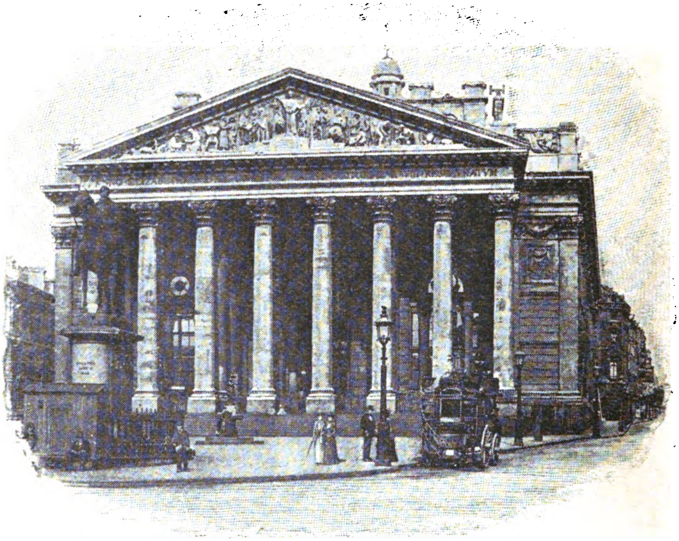
The **Bank of England,** the centre of English finance, was founded by William Paterson, a Scotsman, in 1691, and incorporated by William III. three years later. It is, in a sense, a Government institution, for through it is transacted all business incidental to the National Debt, and into its coffers goes the money paid by the cheerful taxpayer. The building, covering about four acres, is of one storey, and is completely isolated, while the outer walls are without windows, light being obtained from the roof and from courts within. The W. end of the building is due to Sir John Soane, and dates from 1788; the N.W. corner is imitated from the Temple of the Sibyl at Tivoli, while the entrance to the Bullion Yard is after Constantine's Arch at Rome, but with allegorical figures of the Thames and the Ganges. The most elaborate precautions are taken to guard the fabulous wealth, in coin and bullion, stored in the Bank; and since the riots of 1780 the place has been garrisoned at night by a company of soldiers. There is much that is profoundly interesting to visitors in the Bullion Office, the Printing Room, the Ruling and Binding Rooms, and elsewhere; *but admission is not easy to obtain, and is only to be had through the Governor or Deputy-Governor, or one of the Directors.*

The present **Royal Exchange** is the third which London has seen. The first, begun in 1566, was built at the instance of *Sir Thomas Gresham*, on the same site, but facing Cornhill, and perished in the Great Fire a hundred years later. The second, designed by Jerman, one of the City surveyors, met the same fate on the 10th of January, 1838; and it is on record that one of the last tunes which the clock chimed was "There's nae luck aboot the Hoose." The architect of the third Royal Exchange was Sir W. Tite, the foundation stone was laid by Prince Albert on the 17th January, 1842, and the building was opened by Queen Victoria on the 28th October, 1844. The Corinthian portico, Tite's finest achievement, has a width of ninety-six feet. The sculpture which fills the tympanum is by Westmacott, and consists of seventeen figures carved in limestone. In the centre is a crowned figure of Commerce, holding the Charter of the Exchange. On the right are—a Lord Mayor, an Alderman, a Common Councilman, a Hindu, an Arab, a Greek bearing a jar, and a Turkish merchant; on the left—two British merchants, a Persian, a Chinese, a Levant sailor, a negro, a British tar, and a supercargo. The angles are filled with anchors, jars, packages, and other emblems of commerce. On the architrave below is the text, selected by Dean Milman, "The earth is the Lord's, and the fulness thereof." Along the frieze runs a Latin inscription setting forth that the building was founded in the thirteenth year of Queen Elizabeth, and replaced in the eighth year of Queen Victoria. The campanile at the E. end of the Exchange is 177 feet high to the top of the vane, which takes the form of a grasshopper, the crest of Gresham, and is the same that crowned the tower of the original Exchange. In a niche on the E. front of the tower is a statue of *Gresham*, by Behnes. The statue of the *Duke of Wellington* in front of the Exchange, cast from captured French cannon given by the Government, was the last work of Chantrey, who died before its completion. At the N.E. end, in Threadneedle Street, is a figure of *George Peabody*, the American philanthropist; on the S.E. side is Ford's statue of *Sir Rowland Hill*, of Penny Postage fame.

The inner area (*to which the public are admitted*) is a covered courtyard. In the centre is a statue of *Queen Victoria*, by Hamo Thornycroft; in the S.E. corner is one of *Charles II.*, and in the N.E. another of *Queen Elizabeth.* The area is paved with the Turkey stones that formed the floor of the first and second Exchanges; and the walls of the ambulatory are decorated with the arms of the great nations of the world. In several of the panels are pictures by Lord Leighton, Mr. Macbeth, Mr. Seymour Lucas, Mr. Solomon J. Solomon, Mr. Stanhope Forbes, and others. Ultimately all the panels will be so embellished.

In the E. part of the Royal Exchange are *Lloyd's Subscription Rooms*, more familiarly known as "Lloyd's," the headquarters of our mercantile marine. "Lloyd's" is so called because, in the reign of Charles II., the work of marine insurance was carried on in the coffee-house kept by Edward Lloyd in Lombard Street. In 1771 the merchants concerned formed themselves into an association under the style and title of "New Lloyd's," which three years later established itself in the second Royal Exchange.

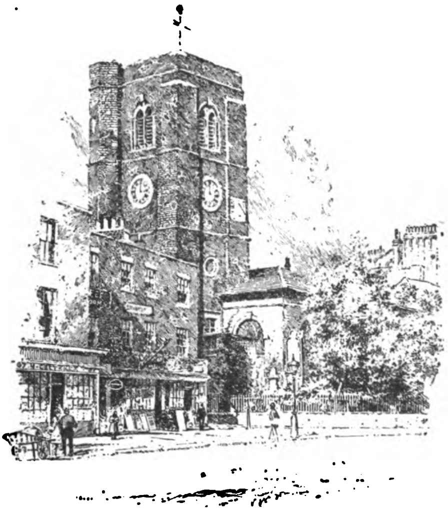
The street which borders the Royal Exchange on the S. is *Cornhill*, a name of which the origin is by no means so simple as might be supposed. It is continued eastwards to Aldgate by *Leadenhall Street*, where, on the right, are Leadenhall Market and Dock House (*p.* 38), while on the left is the church of *St. Andrew Undershaft*, noteworthy for its curious monument to old *John Stow*, the tailor-antiquary, who was buried here in 1605, and by whom the name of the church is derived from a maypole "higher than the church steeple" (hence *under shaft*). At the junction of these two thoroughfares is *Bishopsgate Street*, the chief features of which are *Crosby Hall*, a fine Gothic mansion built by Alderman Sir John Crosby in the middle of the 15th century, and now sunk to the uses of a restaurant; the church of *St. Ethelburga*, and that of *Great St. Helen*, containing many monuments of City worthies, among them those of *Sir Thomas Gresham* and *Sir John Crosby*.



THE ROYAL EXCHANGE (*p.* 31).
(*Photo. F. G. O. Stuart, Southampton.*)

**Chelsea.**—Sloane Square (Dist.) and Grosvenor Road (London, Brighton and S. Coast) stations; steamboats to Victoria

Cadogan, and Carlyle Piers; 'buses from Liverpool Street *viâ* Victoria, and to Smith Street, Chelsea, *viâ* Piccadilly Circus.—As Macaulay has said, this peculiarly interesting suburb, at the end of the reign of Charles II., was "a quiet country village, with about a thousand inhabitants." The first of its "sights" to claim attention is **Chelsea Old Church** (St. Luke's), at the corner of Church Street and Cheyne Walk, close to the Chelsea Embankment (*p.* 43). A curious mixture of styles, it is not without picturesqueness, in spite of its abnormally ugly tower; and it has an abundance of interesting associations, as readers of Henry Kingsley's novel "The Hillyars and the Burtons" will remember. The E. end of the N. aisle is the chapel of the Lawrences, of whom Kingsley has so much to say; the S. aisle was built by *Sir Thomas More*, who also gave the communion plate. Sir Thomas, who for long lived in a house about midway between the Thames and the King's Road, in what is now Beaufort Street, was wont to worship within these walls, and frequently assisted at the celebration of mass. "What! a parish clerk!" exclaimed the Duke of Norfolk, when he found the Chancellor singing in the choir, surpliced. "You dishonour the King and his office!" "Nay," quoth Sir Thomas, "you may not think your master and mine will be offended with me for serving God, *his* master, or thereby count his office dishonoured." He is commemorated by a tablet of black marble, bearing a Latin inscription written by himself, from which the allusion to "heretics" is said to have been purposely omitted when the monument was restored not many years ago, a blank space being left for the word. Among other memorials is one of Lady Jane Cheyne (*d.* 1669),



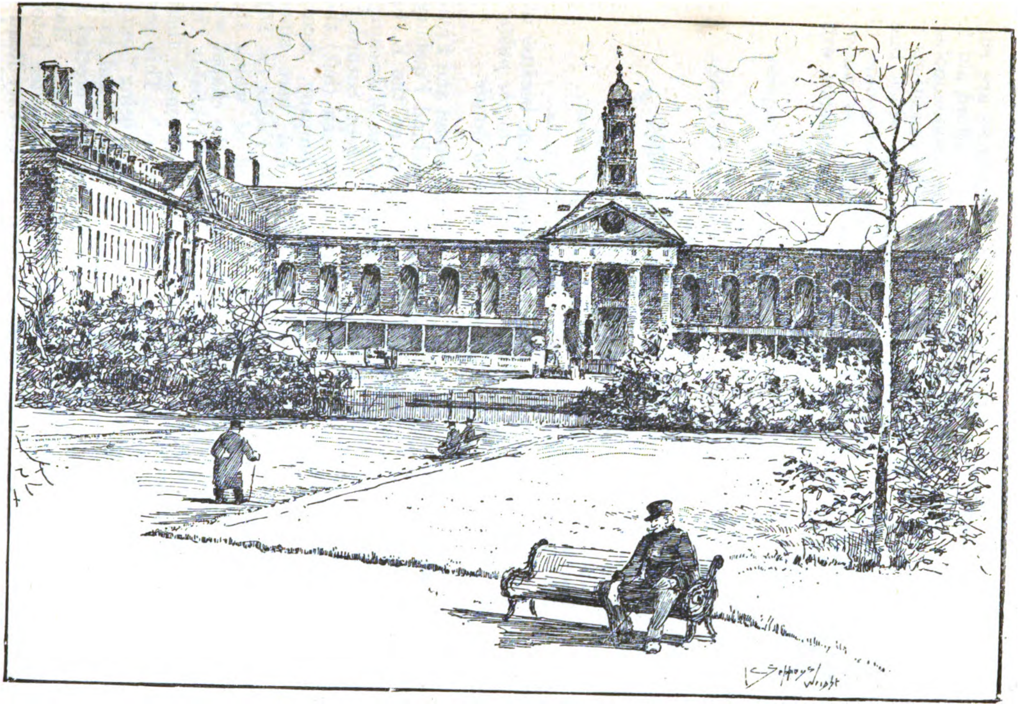
CHELSEA OLD CHURCH.

wife of the Charles Cheyne after whom several of the streets of Chelsea are named; and another to *Sir Hans Sloane*, lord of the manor of Chelsea (see below). *The keys of the church are kept at* 178, *Oakley Street.*

**Carlyle's House,** opened as a Carlyle museum in 1895 (*admission*, 1*s.*; *Saturday*, 6*d.*), is at 24, Cheyne Row, leading out of Cheyne Walk, which runs parallel with the Embankment. In this house, marked by a portrait tablet, "the sage of Chelsea" and his wife lived and died, and here he wrote most of his greatest works. In one of the Embankment Gardens, just opposite the end of Cheyne Row, is Boehm's sitting statue of the great writer. A bust by Ford Madox Brown in another of the Gardens, in front of No. 16, Cheyne Walk, indicates the home of Dante Gabriel Rossetti (*d.* 1882). In the same road also Turner the painter and George Eliot lived and died.

A short distance W. of Chelsea Suspension Bridge (*p.* 159) is **Chelsea Hospital,** the abode of some hundreds of military pensioners, which, if tradition may be trusted, originated in the kindness of heart of Nell Gwynne. Designed by Wren, it was begun by that frail beauty's royal protector, augmented by his brother, and completed by William and Mary. In the central area in front of the Hospital is a bronze statue of Charles II. in Roman imperial armour, believed to be the work of Grinling Gibbons, and in the gardens between the Hospital and the Embankment (*open to the public*) is a granite obelisk commemorating the officers and men of the old 24th Regiment who fell at Chilianwalla in 1849. *The Sunday services in the Hospital chapel at* 11 *and* 8.30 *are open to visitors, who can also be shown over the Hospital by one of the pensioners*, who will not refuse a small gratuity.

To the S.W. of the Hospital is the old **Physic Garden of the** Apothecaries' Company (*see p.* 108), now and for a long time past known as the **Botanic Garden,** handed over to the Company in 1721 by Sir Hans Sloane, who piously provided that "it should at all times be continued as a physic garden, for the manifestation of the power and wisdom and goodness of God in creation, and that the apprentices might learn to distinguish good and useful plants from hurtful ones." The Garden is now vested in the Trustees of the London Parochial Charities. N. of Chelsea Hospital is the **Royal Military Asylum** (*open daily from* 10 *to* 4), otherwise the Duke of York's Military School, founded by the Duke in 1801 for the orphans of non-commissioned officers and soldiers, who remain here until they are old enough to be apprenticed or put out to service. On the E. side of Chelsea Hospital are the *Chelsea Barracks.*



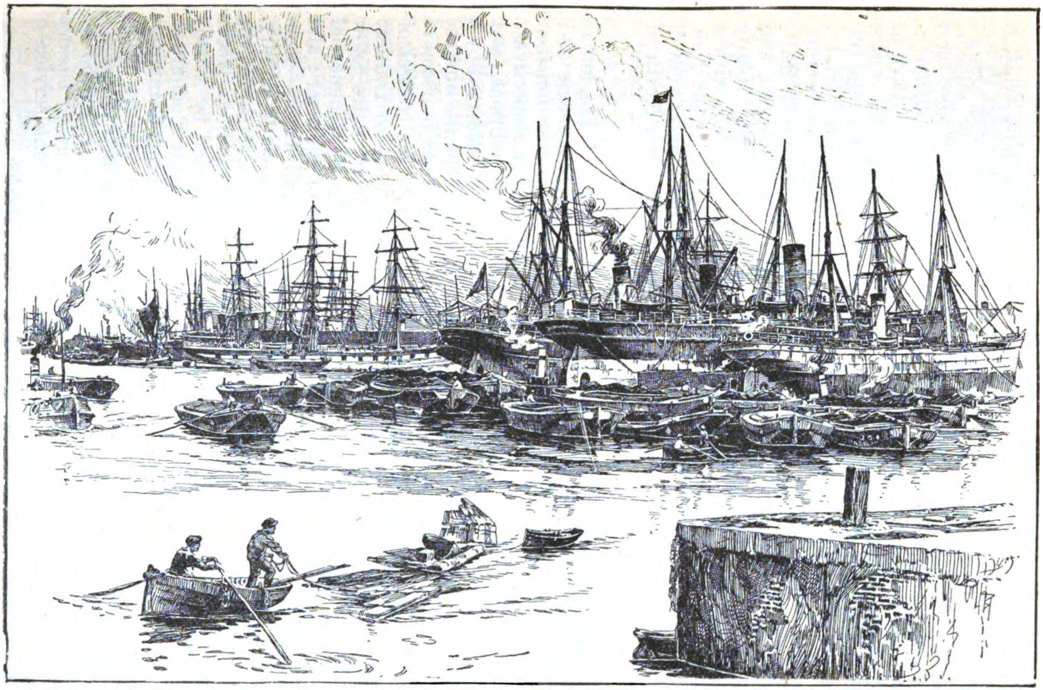
CHELSEA HOSPITAL.

**City Companies' Halls.**—The City Companies are survivals of the guilds which, originally established to afford aid to members of particular crafts, gradually obtained various monopolies, and by degrees assumed the right of prescribing the conditions of admission to, and the exercise of, the trades over which they presided. The Companies number altogether seventy-nine, of which the following is a list of the twelve principal ones (known as the "great" Companies), in the order of civic precedence, with their Halls:—

| | |
|---|---|
| Mercers | 4, Ironmonger Lane, Cheapside. |
| Grocers | Poultry. |
| Drapers | Throgmorton Street. |
| Fishmongers | Adelaide Place, London Bridge. |
| Goldsmiths | Foster Lane. |
| Skinners | 8, Dowgate Hill. |
| Merchant Taylors | 30, Threadneedle Street. |
| Haberdashers | 33, Gresham Street. |
| Salters | St. Swithin's Lane. |
| Ironmongers | 117½, Fenchurch Street. |
| Vintners | 68½, Upper Thames Street. |
| Clothworkers | 41, Mincing Lane. |

These Halls are interesting, either architecturally or because of what they contain, *and though not ordinarily open to the public, they may usually be seen by applying to the clerk or beadle.*

**City Road.**—This road continues Moorgate Street and Finsbury Pavement to the "Angel" at Islington. Behind Finsbury Pavement on the E. is Finsbury Circus, leading on the E. to Blomfield Street, where is the *Museum of the London Missionary Society*, open from 10 to 4 every week-day except Saturday. Near the beginning of the City Road will be seen (left) the headquarters of the Honourable Artillery Company, incorporated so long ago as 1537, and established here since 1642. Adjacent, on the same side, is Bunhill Fields (*p.* 25). Opposite is **Wesley Chapel,** in the graveyard of which the founder of Methodism was buried. The stone of the chapel was laid by John Wesley in 1777, with the remark, "Probably this will be seen no more by any human eye, but will remain there till the earth and the works thereof be burnt up." This particular work of his own had a narrow escape from being "burnt up" in 1879, when it was so badly damaged that it had to be extensively renovated. The statue of Wesley was erected in March, 1891, to commemorate the centenary of his death. Hard by is the house in which he lived and died, now converted into a museum of Wesley relics. A little farther on the City Road is crossed by Old Street, which runs to Shoreditch on the E. and to



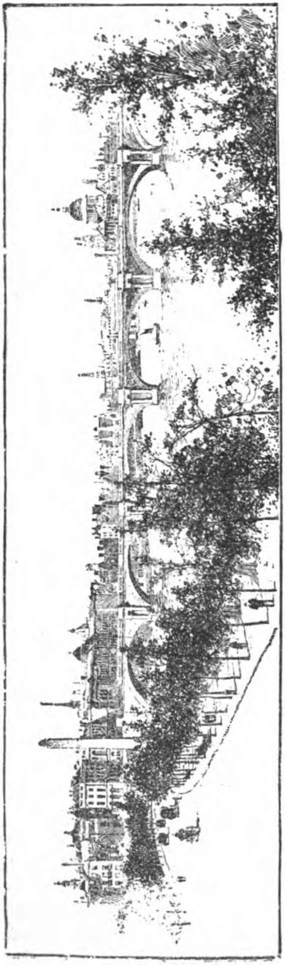
THE VICTORIA DOCKS (*p.* 39).

Clerkenwell on the W. Beyond (left) is the Alexandra Trust, a restaurant for the poor founded on semi-philanthropic lines by Sir Thomas Lipton, and named after the present Queen. The "Angel," at the end of the City Road, has a history extending over more than two centuries, and used to be a house of call for coaches going northward and returning south. The old building was pulled down in 1819, and further changes were made in 1880. From this centre Pentonville, leading to King's Cross (*p.* 43), branches off to the W., and High Street, Islington, to the N. In the latter street (right) is the Grand Theatre, which has been more than once rebuilt. Just beyond, in Upper Street (left), is the **Agricultural Hall,** built for the Smithfield Club, 1861–62, at a cost of £53,000, and extending from Upper Street to the Liverpool Road. Nearly opposite the Upper Street entrance is Islington Green, with a statue of Sir Hugh Myddleton (*d.* 1631), the creator of the New River, which brings the water of the Chadwell and Amwell Springs from the Lea Valley, in Hertfordshire, to the North of London.

**Docks, The.**—The vast scale of the Docks of London is indicated by the fact that the tonnage of vessels entering and clearing in the Port of London in a recent year was fourteen and a half millions, Liverpool and Cardiff coming respectively second and third with about ten and a half millions, and Newcastle fourth with five millions; while it was estimated by a leading member of the London County Council that the number of hands employed at the docks and wharves was from fourteen to fifteen thousand. The Port of London is under the control of the Thames Conservancy, whose jurisdiction extends to Yantlett Creek—almost to the mouth of the Medway—forty miles below London Bridge. With the exception of the Surrey Commercial Docks, all the large Docks are on the N. bank of the river; and all these northern Docks—save only the Millwall Docks—from St. Katharine's, a little E. of the Tower Bridge, down to Tilbury, opposite Gravesend, are now the property of two Companies, the London and St. Katharine and the East and West India Docks Companies, of which a working union, administered by a body incorporated as the London and India Docks Joint Committee, has been formed. The head offices of this Joint Committee and of the Companies which it represents are at Dock House, 109, Leadenhall Street, *where cards to view the docks, vaults, and warehouses are issued to applicants presenting an introduction from a banker or from some firm having business relations with the Companies.* There is a frequent service of trains from Fenchurch Street to the various Docks.

The **St. Katharine Docks** have an area of 23 acres; the **London Docks,** just E. of them, cover 100 acres. At the latter is a huge furnace where confiscated tobacco used to be burned; it is known as "The Kiln," and the chimney is styled "*The Queen's Tobacco Pipe.*" In the vaults there is room for 120,000 pipes of wine, which may be sampled by such visitors as are provided with a tasting-order from a wine merchant —a somewhat dubious privilege. In addition to the warehouses and vaults at the Docks, the Company has an extensive warehouse in Cutler Street, with entrances from Bishopsgate Street and Houndsditch, where are stored tea, silk, cochineal, ostrich feathers, etc., to the value of between three and four millions sterling. Another warehouse of the same Company, at Crutched Friars, between Mark Lane and Jewry Street, is used for the storage of cigars, indigo, and a variety of goods from the Colonies and the East Indies. The **West India Docks** are situated between Limehouse on the W. and Blackwall on the E., at the point where the river forms a loop round what is known as the Isle of Dogs. It consists of three Docks running parallel with each other—the Import Dock on the N., the Export Dock on the S., and below this, again, the South Dock, with refrigerating chambers capable of containing 14,000 carcases of mutton. The total area of these three docks is 243 acres. Farther south are the **Millwall Docks,** measuring 100 acres. Beyond the **East India Docks,** at Blackwall, a little to the W. of the River Lea (75 acres), are the **Victoria** and the **Albert Docks,** having a combined area of 632 acres and a length of 2¾ miles. At the Albert Docks may be seen the vessels of many of the great steamship companies—among others, the Peninsular and Oriental, the Messageries Maritimes de France, Allan Brothers, the New Zealand Shipping, and the National Steamship. The Victoria Docks are provided with refrigerating chambers for a quarter of a million sheep. At Galleons, at the eastern extremity of the Albert Dock, are pumps by which the water in the various Docks and Basins is maintained at Trinity high-water mark, or on occasion raised above it. The most extensive of all the Docks are those at **Tilbury,** over against Gravesend (588 acres), constructed for the largest class of vessels, and opened in 1886.

**Embankments, The.**—The greatest achievement of the Metropolitan Board of Works, which carried out the public improvements of the Metropolis until 1889, being then succeeded by the London County Council, was the work of embanking the Thames. It is in three divisions—the Victoria Embankment, on the N. side, extending from Blackfriars Bridge to Westminster; the Albert, from Westminster Bridge to Vauxhall Bridge, on the S. side; and the Chelsea, from the Grosvenor Road railway bridge to Battersea Bridge, on the N. side again; and the whole work was carried out by the late Sir J. W. Bazalgette, the engineer of the Board.



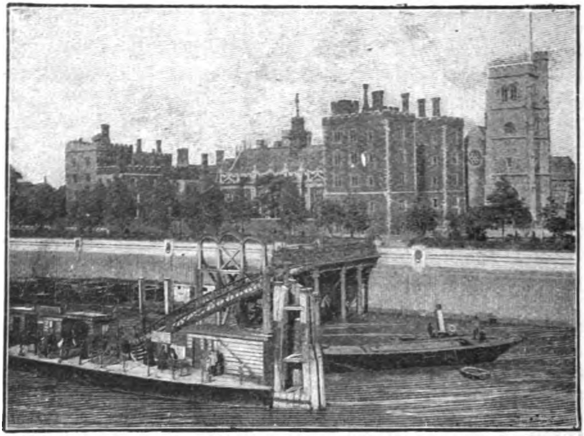
WATERLOO BRIDGE, WITH CLEOPATRA'S NEEDLE.

(*Photo. G. W. Wilson, Aberdeen.*)

The **Victoria Embankment** was begun in 1864 and completed in 1870, at a cost approaching two millions. It is nearly a mile and a third in length and 100 feet in width. With its avenue of trees, backed by imposing buildings, it forms the finest thoroughfare in London. At its eastern end is a statue of Queen Victoria, by C. B. Birch, erected in 1896. The visitor passing along from E. to W. sees, after De Keyser's Royal Hotel, the *City of London School*, completed in 1882, and forming an admirable specimen of the Italian Renaissance, with an ornate front displaying polished columns of Aberdeen granite and statues of Shakespeare, Milton, Newton, Bacon, and Sir Thomas More. A little way back from the Embankment is the *Guildhall School of Music*, which was opened in 1886, and behind this is the *City of London School for Girls*, dating from 1893. The next building on the Embankment is *Sion College*, flanked by the offices of the Thames Conservators. This College, in the Perpendicular style, with a parvised porch, was opened in 1886, to take the place of the old building in London Wall. The institution was established in 1630 by Thomas White, and all the clergy of the City and immediately around are Fellows. Beyond the offices of the Metropolitan Asylums Board come the Gardens of the Inner and Middle Temples (*p.* 64), in the wall of which, at the City boundary, has been inserted a tablet recording Queen Victoria's last visit to the City in 1900. After these Gardens comes the first of the three Embankment Gardens, adorned with Woolner's statue of *John Stuart Mill*, and another of *W. E. Forster*, with replicas of "*The Wrestlers*" at one of the gates. Behind the Gardens are the Astor Estate Offices, a charming little work by the late Mr. Pearson, R.A., and the *Offices of the London School Board*, an authority which was disestablished by an Act passed in 1903. Beyond this Garden is a statue of *Isambard Kingdom Brunel*, the great engineer. The grand façade of *Somerset House* (*p.* 122) extends herefrom to *Waterloo Bridge* (*p.* 159), immediately beyond which is the *Medical Examination Hall*, a featureless building of red brick faced with Portland stone, dating from 1886. Next to the Hall is the *Savoy Hotel*, and almost adjoining this, the huge structure known as the *Hotel Cecil*, the largest hotel in England, perhaps in Europe, with Adelphi Terrace (*p.* 16) beyond. The Garden in front of these buildings has a memorial fountain with medallion, commemorating *Henry Fawcett*, the blind Postmaster-General, and statues of *Robert Raikes*, the founder of Sunday Schools, by Brock, and of *Robert Burns*, by Sir John Steill. Near the N.W. angle is the fine old *Water-gate of York House*, the mansion which Inigo Jones began for the first Duke of Buckingham; the gate is noteworthy not only from its beauty, but as indicating the level of the river before the Embankment was built, when it was lapped by the tide. In front of the Garden on the river side is *Cleopatra's Needle*, erected at Heliopolis by the Pharaoh Thothmes III. about 1500 B.C., removed to Alexandria, Cleopatra's city, and re-erected there B.C. 23, presented to the English Government by Mohammed Ali, Viceroy of Egypt, in 1819, conveyed to this country at the expense of Dr. (afterwards Sir) Erasmus Wilson, and placed here in 1878. The sphinxes at the base of the obelisk are the work of Mr. G. Vulliamy.

Above Charing Cross Railway Bridge we see the end of the *Hôtel Métropole* and the fine group of buildings by Waterhouse, of which the E. part, with a noble terrace, constitutes the *National Liberal Club*. In the Garden in front are bronze statues of *Outram*, by Noble, *Sir Bartle Frere*, by Brock, and *William Tyndale*, translator of the New Testament. Passing behind *Montagu House*, the town residence of the Duke of Buccleuch (*p.* 155), we reach *New Scotland Yard*, designed by Mr. Norman Shaw, R.A., in the Scotch baronial style, and completed in 1891, when it became the headquarters of the Metropolitan Police, who removed hither from Great Scotland Yard (*p.* 152). The corner house at Westminster Bridge is *St. Stephen's Club*. On the other side is Thomas Thornycroft's statue of Boadicea.

The **Albert Embankment,** stretching for about four-fifths of a mile from Westminster Bridge westwards, with a roadway sixty feet wide, was begun in 1866 and finished in 1869, at a cost of about a million sterling. The fine block of buildings at the E. end, facing the Houses of Parliament, was erected from Currey's designs in 1868-71, at a cost of half-a-million, for *St. Thomas's Hospital*, originally founded in 1213 as a house of alms, and in 1533 established in High Street, Southwark, near London Bridge, in premises which in 1862 were acquired by the South-Eastern Railway Company. Just E. of Lambeth Bridge (*p.* 159) is *Lambeth Palace*, the town residence of the Archbishops of Canterbury, which illustrates almost all the phases through which Gothic architecture has passed since the 13th century. At the E. end is the so-called *Lollards' Tower*, built by Archbishop Chicheley in 1434. Whether or not Wycliffe's followers were incarcerated in



LAMBETH PALACE.

(*Photo. York and Son, Notting Hill.*)

the chamber at the top, it is certain that Queen Elizabeth's Essex and Richard Lovelace were its involuntary inmates. The only part of the Palace accessible to the public, save by special permission of the Archbishop, is the Great Hall, containing the Library, *open* (except from Sept. 1st to Oct. 15th, and during Christmas and Easter weeks) *on Monday, Wednesday, Thursday, and Friday from* 10 *to* 4 *in winter, and in summer from* 10 *to* 5, *and also on Tuesday morning.* West of Lambeth Bridge are the imposing pottery works of Doulton & Co.

For the **Chelsea Embankment,** about a mile in length, an Act of Parliament was obtained in 1868, and the work was completed in 1874. Behind it are the Gardens of Chelsea Hospital, and some smaller ones under the control of the London County Council, backed by many handsome houses. (*See* Chelsea, *p.* 32.)

**Euston Road.**—This road extends westwards from King's Cross to Osnaburgh Street, close to Portland Road Station, whence it is continued by the Marylebone Road (*p.* 78) into the Edgware Road. Near its E. end is the terminus of the Midland Railway—the finest railway station in this country, if not in the world—which has in its next-door neighbour, King's Cross, an admirable foil. **St. Pancras Station** was designed by Mr. Barlow, the consulting engineer of the Company; the magnificent Gothic hotel, with its lofty tower, its gleaming spires, its tier upon tier of Pointed windows, is not the least notable work of Sir Gilbert Scott.

The road which runs between the Midland and Great Northern Stations, Pancras Road, leads to Great College Street (where is the **Royal Veterinary College**, containing a museum *to which strangers may have access by presenting their cards*), and thence to the Kentish Town Road.

A few hundred yards farther to the W., in Endsleigh Gardens (left), is **St. Pancras Church,** built 1819-22 from designs by Mr. William Inwood, who modelled it upon the Temple of Erectheus at Athens, the tower, however, being copied from the Temple of the Winds by Pericles. Just beyond (right), in Euston Square, is the terminus of the London and North Western Railway, with an imposing Doric portico, and with Baily's statue of George Stephenson in the entrance hall.

Gordon Street, at the W. end of Endsleigh Gardens, leads to Gordon Square, containing the **Catholic Apostolic Church,** the Metropolitan church of the community founded by Edward Irving—one of the finest modern achievements in the Gothic, though still uncompleted.

A little W. of Gower Street, where is University College (*p.* 142), Euston Road is joined on the S. by Tottenham Court

Road, leading to Oxford Street, and on the N. by the Hampstead Road, one of the chief thoroughfares of the North of London. From Park Crescent, still farther W., access is obtained to Regent's Park on the N., and on the S. to Portland Place, the continuation of Langham Place and Regent Street.

**Fleet Street.**—This famous street, the headquarters of London journalism, where the wayfarer will see for himself, without help from a "Guide," the offices of several daily and of a host of weekly newspapers, extends from the Temple Bar Memorial, where ends the Strand (*p.* 129), to Ludgate Circus (*p.* 74), and is named after the brook which, rising on the high lands of Hampstead and Highgate, flowed through St. Pancras and Clerkenwell, down what is now Farringdon Street and New Bridge Street, and emptied itself into the Thames on the W. side of Blackfriars Bridge. Endless are the literary associations of Fleet Street from the days of Chaucer onwards, and only the most notable of them can even be mentioned here. Starting from the W. end, we notice first the substantial new building of *Child's Bank* (right), the oldest bank in London but one, founded considerably more than two centuries ago. Near Child's Bank is *Middle Temple Lane*, leading to the Middle Temple (*p.* 63), and next to this was, until 1899, one of the few old houses remaining in Fleet Street, where the Butterworths for more than a century carried on the business of law publishers. Except that it wore a new front, it was the same house as that which bore the sign of the "Hand and Star" when it was occupied by Richard Tottell, who in the reigns of Edward VI., Elizabeth, and Mary, was by letters patent appointed printer of the books of Common Law. Opposite is the handsome Law Courts branch of the Bank of England, of which the architect was Sir A. Blomfield, A.R.A.

Next comes *Chancery Lane*, leading to Holborn; the imposing new building on the right of this street is the new *Public Record Office* (*p.* 108); on the other side of Chancery Lane is the entrance to *Lincoln's Inn* (*p.* 65). Almost opposite the S. end of Chancery Lane is the gateway of the *Inner Temple* (*p.* 64), with the house which, on the authority of Mrs. Salmon (*d.* 1812), who had here a wax-work show, claims to be "the palace of Henry VIII. and Cardinal Wolsey." Although this pretension cannot be sustained, the building, which has been acquired by the London County Council, probably dates back to the reign of James I. Hard by, on the same side, is the new "*Cock" Tavern*, where they jealously preserve the gilded bird that gave sign to the house immortalised by Tennyson in "Will Waterproof's Lyrical Monologue." The original inn of this name stood on the other side of Fleet Street, just above Chancery Lane. Next (left) comes the church of *St. Dunstan-in-the-West,* so called to distinguish it from St. Dunstan's-in-the-East. The present structure, designed by John Shaw, dates only from 1833; the original church was in existence in 1237. The statue over the E. door, that of Queen Elizabeth, is from the W. side of Lud Gate, and was removed to St. Dunstan's when the Gate was destroyed in 1760. A tablet, put up in April, 1895, commemorates Izaak Walton, one of the overseers and sidesmen of St. Dunstan's, in whose honour the N.W. window was at the same time filled with stained glass.

Opposite *Fetter Lane* (left), in which is the older part of the *Public Record Office* (*p.* 108), is *Mitre Court,* with an inn that has appropriated the name of the tavern where Boswell had his first appointment with Johnson. The "Mitre" was demolished in 1829 by the Messrs. Hoare for the extension of their bank, founded by James Hoare in Cheapside about 1677, and removed to Fleet Street a few years later. The golden bottle over the fanlight of the entrance is the sign adopted by James Hoare for his bank in Cheapside, his father having been a cooper. *Crane Court,* a few steps lower down the street (left), one of the least dingy and dilapidated of these Fleet Street Courts, is famous as having been from 1710 to 1782 the home of the Royal Society, which originated in 1645. The Hall in which the Society met was afterwards occupied by the *Scots Corporation,* an institution for the relief of the Scottish poor; but in 1877 the building was destroyed by fire, and a new hall was erected in 1879--80. Beyond Red Lion Court (left) is *Johnson's Court* (left), which was known by this name before Johnson came to live here, just as Boswell Court was so called long before his biographer was seen in Fleet Street. The great Doctor lived in Johnson's Court after he left Inner Temple Lane, and before he removed to *Bolt Court,* the next court on the same side, where, in a house burnt down in 1819, he dwelt from 1776 until his death in 1784, and wrote his "Lives of the Poets." In Bolt Court, also, Cobbett wielded his vigorous pen.

In Bouverie Street (right) are the handsome editorial offices of the *Daily News,* whose advertisement offices are at the corner of *Whitefriars Street* (the next street on the same side), a name which recalls the Carmelite monastery founded on the banks of the Thames, between the Temple and Bridewell Palace (*p.* 74), in the reign of Edward I. When it was dissolved, the privileges of sanctuary were not withdrawn from the precinct, which soon degenerated into a nest of thieves and debtors, and came to be known as Alsatia, as readers of "The Fortunes of Nigel" and of Shadwell's play *The Squire of Alsatia* will remember. In 1895 a portion of the crypt of the convent was discovered in Britton's Court, on the W. (right) side of this street, near the editorial offices of the *Daily Chronicle*. In *Wine Office Court*, on the left of Fleet Street, is "Ye Olde Cheshire Cheese," the old-world inn, now much frequented by journalists, where Johnson and Goldsmith and Boswell are believed to have often dined. The corner seat beside the fireplace of the principal room on the ground floor is pointed out as that which Johnson was wont to occupy. At the head of the court (turn to the left), on the W. side of Gough Square, is the house, indicated by a tablet, where he lived from 1748 to 1758, what time he was at work upon his Dictionary.

Passing the palatial offices of the *Daily Telegraph* (left), we come to the advertisement offices of the *Daily Chronicle* (right), one side abutting upon Salisbury Court, which leads to Salisbury Square, where Samuel Richardson, the immortal author of "Clarissa," lived. Richardson lies under the centre aisle of *St. Bride's* (*Bridget's*) *Church*, of which the graceful spire, one of the happiest of Wren's works, rears its head to a height of 223 feet, a few steps nearer Ludgate Circus (right). *The church is open daily for rest and meditation from* 11 *to* 4, *and a short service is held on Wednesday and Friday at* 1.30; *the Sunday services are at* 11 *and* 7. In old St. Bride's, which perished in the Fire, were buried Wynken de Worde the printer, and Richard Lovelace, the Cavalier poet who out of a full heart sang that "stone walls do not a prison make." From 1841 to 1900 "Mr. Punch" resided just in front of St Bride's, on the site of a building in which Milton kept school. Shoe Lane (left) leads to Holborn. It was in Gunpowder Alley, off this lane that the unhappy Lovelace perished of want in 1658.

**General Post Office,** St. Martin's-le-Grand.—The oldest of the buildings which form the headquarters of the Post Office is the one on the right-hand side of the street as we look towards Aldersgate Street, and is styled the *General Post Office East*. Of the Ionic order, it was built in 1825–29 from Sir Robert Smirke's designs, and occupies the site of the long-vanished collegiate church and sanctuary of St. Martin-le-Grand, an old Saxon foundation. The *General Post Office West*, on the other side of the street, built 1870–73, is now for the most part occupied by the Telegraphic Department. It was designed by Mr. James Williams, who has relieved the chief façade with a portico of two storeys, the upper of Corinthian columns, the lower rusticated. In 1889 the Government acquired a site to the north of the Post Office

West, and here has been erected, in the Italian style, from Mr. Tanner's designs, the *General Post Office North*, for the Postmaster-General and the administrative staff. Among the buildings removed from the site was the French Protestant church of St. Martin-le-Grand. Those who wish to go over the Post Office buildings must make written application to the Secretary. The Savings Bank Department is carried on at Kensington; the Telephone Department in Queen Victoria Street.

THE GENERAL POST OFFICE.

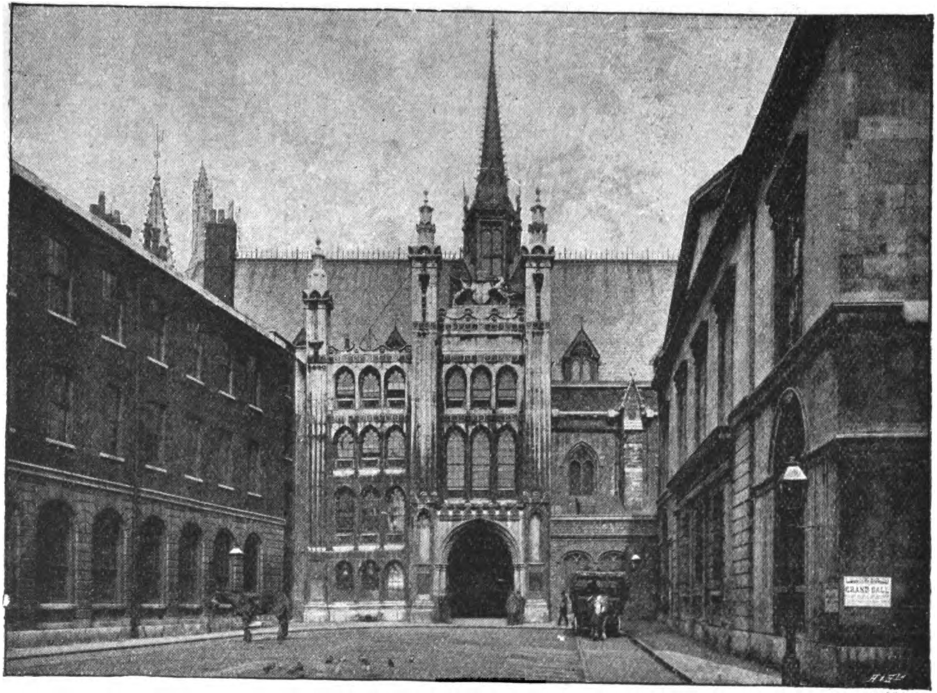
**Guildhall,** King Street, Cheapside.—Bank, Moorgate Street, and Mansion House Stations; 'buses from all parts to Cheapside or the Bank.—The visitor will be disappointed with the exterior of London's Hôtel de Ville. It was erected in 1411 (*temp.* Henry IV.) of oak, and so excellently did the builders do their work that although fiercely assailed by the flames of the Great Fire, it fell not, but, as an eye-witness has said, "stood the whole body of it together in view for several hours together . . . like a bright shining coal,* as if it had been a palace of gold, or a great building of burnished brass." The roof, however, was destroyed; and the best British oak that ever grew could not pass through such an ordeal without sustaining a good deal of damage, which, however, was quickly repaired—after a fashion. The open timber-work roof was replaced with a flat panelled ceiling, by some attributed to Wren. Beneath the centre of the front is the beautiful porch, of the same date as the Hall itself.

---

* Not coat, as one work has quoted it!

The **Great Hall** (*open* 8 *to* 5), a noble chamber 153 ft. long and 48 ft. broad, with a height of 55 ft., where are held the November banquet, the election of Lord Mayor, and other great "functions," was provided with its present fine roof by Sir Horace Jones in 1865-68, modelled on that which perished in the Great Fire. The wooden figures of Gog and Magog at the W. end were cut in 1706 by Richard Saunders, a Cheapside carver, and captain in the train band, to take the place of much earlier effigies of wicker-work, reputed to represent Corineus, the companion of Brutus the Trojan, and Gogmagog, the giant of whom the legendary hero from Troy rid his adopted country. On the N. side, with an inscription by Sheridan, are a monument to *Nelson*, by one James Smith, another to *Wellington*, by Bell, and a third to *Chatham*, by Bacon, with an inscription by Burke. The monument to *William Pitt*, facing that of his father, is by J. G. Bubb, who intended the woman on a dolphin to represent the National Energy to which the great statesman made his appeal; the inscription is from Canning's pen. The memorial of *Beckford*, boldest of Lord Mayors, with Liberty and Commerce at the angles of the pedestal mourning for the Alderman, is by Moore, a Berners Street sculptor, and shows the City hero delivering the speech engraved on the pedestal. The E. window represents the gratitude of Lancashire for generous help from the City during the Cotton Famine; that at the W. end is in commemoration of the Prince Consort. The corridor opposite the entrance to the Great Hall leads to the **Common Council Chamber,** a particularly handsome room built by Sir Horace Jones in 1885, and adorned with Chantrey's statue of George III. Adjoining this is the **Aldermen's Room,** with stained glass windows, and a stucco ceiling painted with figures allegorical of the hereditary virtues of the City—Justice, Prudence, Temperance, and Fortitude—by Thornhill. *These rooms may be seen by applying to the attendant.*

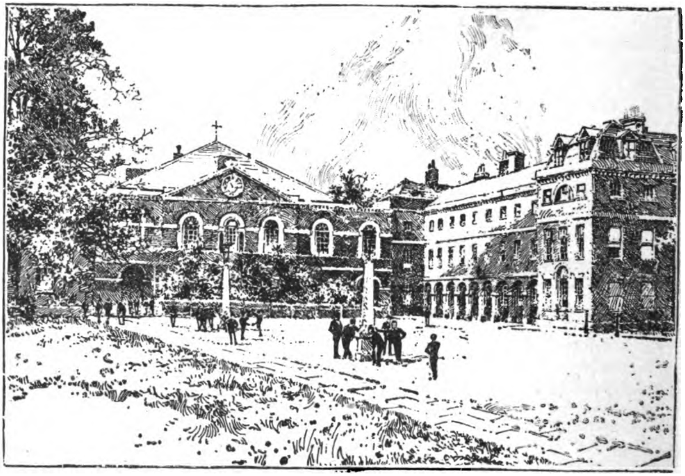
**The Crypt** of the Guildhall was, until its restoration, in 1851, a mere receptacle for the planks and benches used at the City banquets. The restoration was fortunately not drastic, for except that the clustered shafts and capitals were repaired, little was done beyond rubbing down and cleaning the stonework. On the same level as the Crypt is the **Guildhall Museum,** approached either through the Library (*see below*) or from Basinghall Street (*open* 10 *to* 5 *from April* 1 *to September* 1, 10 *to* 4 *during the rest of the year*), containing Roman and other antiquities dug up in London, together with autographs of Shakespeare, Cromwell, and other famous men, etc. The floor above the Museum is occupied by the **Guildhall Free Library and Newspaper Room** (*open from* 10 *to* 8 *May to August inclusive, but closing at* 6 *on Saturdays, and at that hour every day from September to April inclusive*); the whole structure, which was built 1871-72, in the Tudor style, having a frontage of 150 ft. upon Basinghall Street. A bust of *Chaucer* was unveiled here in 1903. The Library, second only to that of the British Museum as a reference Library, contains a valuable collection of London manuscripts, printed books, maps, and prints. Other special collections are the Library of the Dutch Church, Austin Friars, that of the Clockmakers' Company, *Hebraica*



THE GUILDHALL.

*and Judaica*, the Willshire Bequest of books on and examples of engraving, the Alfred Cock collection of books relating to Sir Thomas More, etc. In the **Corporation Art Gallery** (*open during the same hours as the Museum*), on the right of the entrance to the Hall, are the pictures and statuary which until 1886 were scattered about the Guildhall. From about the third week in April until the end of July there is a special Loan Exhibition, *which is open also on Sundays from* 3 *to* 6.

At the Gresham Street corner of Basinghall Street, just E. of the Guildhall, is **Gresham College**, built in 1843 as the home of the institution orignated in 1579 by Sir Thomas Gresham, the founder of the Royal Exchange.



THE FOUNDLING HOSPITAL.

**Holborn and Newgate Street.**—The part of the great E. to W. artery of London which is designated Holborn, extends from Museum Street, Bloomsbury, where New Oxford Street ends, to the Old Bailey, where Newgate Street begins. From Museum Street to Holborn Bars (*see p.* 51) it is known as High Holborn; from Holborn Bars to Holborn Circus, as Holborn pure and simple; from the Circus to the Old Bailey, as Holborn Viaduct. Going eastwards we pass (right) the palatial Holborn Restaurant, and (left) Southampton Row, leading to the Euston Road. A little farther on (right) are entrances to Lincoln's Inn Fields, and (left) Red Lion Street, which gives access to Lamb's Conduit Street, and so to Guilford Street, where is the **Foundling Hospital.**

This charity was founded in 1739 by Thomas Coram, a master mariner, for "exposed and deserted children," but it soon came to be a home for illegitimate children in general, and in these days admission is only granted upon the personal application of the mother. At first it was housed in Hatton Garden, but in the course of a few years the present site, in what was then known as Lamb's Conduit Fields, was bought, and in 1754 the new building, designed by Jacobson, was occupied. Among other benefactors were Gainsborough, Hogarth, and, foremost of all, after the founder himself, Handel, to whom it is indebted for the MS. score of the *Messiah*, and for the Chapel organ, upon which he used to give recitals for its benefit. Its treasures also include a view of the Charterhouse by Gainsborough, Hogarth's portrait of the founder, his "March to Finchley" and "Finding of Moses," and Raphael's cartoon of the Massacre of the Innocents. The altar-piece in the chapel, of which the subject is "Christ Blessing Little Children," is by West. Here lie buried Captain Coram and Lord Chief Justice Tenterden. Divine Service (*open to the public*), at which the children sing, sometimes reinforced by eminent vocalists, is held on Sundays at 11 and 3; and after morning service, and also on Mondays between 10 and 4, visitors, on applying at the Secretary's office, are taken over the Hospital.

Facing Gray's Inn Road, which stretches away to King's Cross, are some picturesque old houses which have not yet fallen a prey to the modern builder, and over against them, by way of contrast, the handsome terra-cotta offices of the Prudential Assurance Association. On the same side (the left) is Brook Street, a little W. of which stood **Holborn Bars,** the old City boundary, demolished in 1867, and now represented by a granite obelisk on either side of the road. In **Holborn Circus** is Bacon's equestrian statue of *Prince Albert*, the two sitting figures of the pedestal representing History and Peace, while the bas-reliefs show forth important events in the Prince's life. On the right side of the Circus is the church of **St. Andrew, Holborn,** rebuilt by Wren in 1686 (except the tower). In this church the poet Savage and Lord Beaconsfield were christened, and Edward Coke and Lady Elizabeth Hatton (1598), Colonel Hutchinson and Lucy Apsley (1638), were married. On the other (left) side of the Circus is **Charterhouse Street,** with *Ely Place*, the site of the old "inn" of the Bishops of Ely, of which the fine chapel, dedicated to St. Etheldreda, still remains. It was bought by the Roman Catholic Fathers of Charity in 1874, and has been thoroughly restored; and the fine crypt is now used as a second chapel.

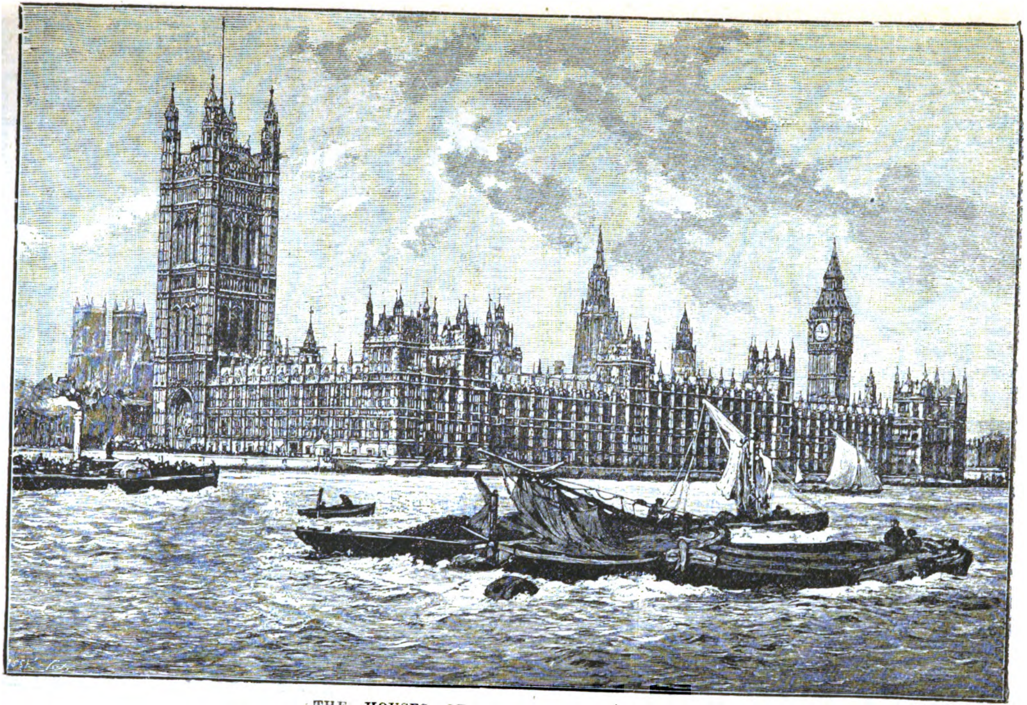
Charterhouse Street leads to Charterhouse Square, the site of the old **Charterhouse** (*vere* Chartreuse) **School,** now occupied by the new buildings of the Merchant Taylors' School, with which, however, some portions of the old school are incorporated. In 1872 the Charterhouse School, where Steele and Addison and the creator of "Colonel Newcome" were educated, was removed to Godalming, in Surrey, and it was then that the site was acquired for the Merchant Taylors' School. The Charterhouse comprised, in addition to the School, a home for "eighty poor brethren," and this part of the foundation is still carried on here. The institution owes its origin to the benevolence of old Thomas Sutton, a London merchant from Lincolnshire who, born in 1532, made a large fortune by victualling the Army and Navy, and in his forlorn old age established this "Hospital," for which he purchased the old Carthusian Monastery of the Salutation, founded by Sir Walter Manny in 1371 on the site of a burial-place of victims of the plague, of whom a hundred thousand were interred here. The *Great Hall*, the *Chapel*—embodying parts of the original chapel of 1371, and containing the Founder's Tomb—and the *Master's Lodge* are well worth a visit. Service (*open to the public*) is held in the Chapel on Sunday at 11 and 4, and the buildings may be inspected any week-day, the Great Hall, however, being closed from 3 to 4.

The **Merchant Taylors' School**, now, as we have seen, removed to the Charterhouse, was founded in 1561 by the Merchant Taylors' Company, and for three centuries had its home in Suffolk Lane, between Cannon Street and the Thames. The handsome buildings which it now occupies were designed by Mr. Edward Ianson, a former pupil.

Resuming our journey along Holborn, we see on the right the City Temple, built for the late Dr. Joseph Parker in 1874 by the congregation which used to meet in the old Poultry Chapel at the end of Cheapside. Beyond, on the same side, is the terminus and hotel of the South-Eastern and Chatham Railway. On the opposite side is the handsome Perpendicular church of St. Sepulchre, noticed elsewhere in connection with Newgate Gaol (*p*. 88).

**Holborn Viaduct**, constructed by the City Corporation in 1863-69, at a cost of considerably more than two millions, to avoid the inconvenient gradient of Holborn Hill and generally to improve this part of the chief thoroughfare between the City and the West End, is 465 yards in length. The bridge across Farringdon Street is of cast-iron girders, resting upon twelve hexagonal piers of polished red granite, with bases of black granite; the outer ones, carried above the railing on the parapet of the bridge, terminate in pedestals supporting bronze statues—Commerce and Agriculture on the S. side, Science and Fine Art on the N. The fronts of the houses at the four corners of the bridge, within which are flights of steps giving communication to pedestrians between the two levels, are enriched with the statues of four civic celebrities—*Sir Hugh Myddleton* (*b*. 1555, *d*. 1631), founder of the New River Water Company, and *Sir William Walworth* (Lord Mayor 1374 and 1380), on the N.; *Henry FitzAylwin* (Lord Mayor 1189 to 1212) and *Sir Thomas Gresham* (*b*. 1519, *d*. 1579) on the S.

At the end of Holborn Viaduct right is the Old Bailey, where stood Newgate Gaol (*p*. 87). On the left is Giltspur Street, leading past Cock Lane, with its memories of the "ghost" which



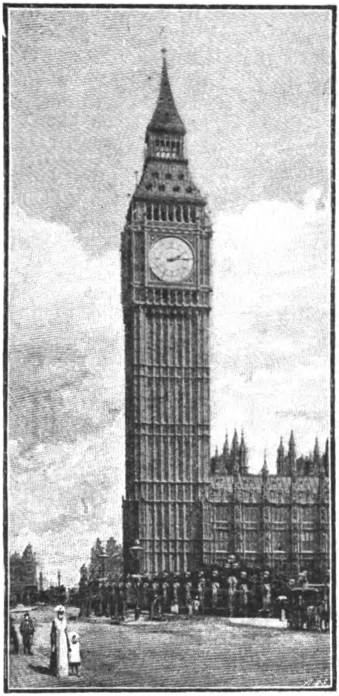
THE HOUSES OF PARLIAMENT (*p.* 54).

*(Photo. Frith and Co., Reigate.*

Johnson helped to expose, and Pie Corner (marked by the stone figure of a fat boy), where the Great Fire ceased its ravages, to St. Bartholomew's Hospital (*p.* 111) and the Central Markets (*p.* 75).' On the left side of Newgate Street, which continues Holborn to St. Martin's-le-Grand, is the spot where stood **Christ's Hospital,** demolished in 1903.

This famous foundation, the school of Camden and Stillingfleet, of Coleridge and Lamb, is one of those dating from the reign of Edward VI., and was designed as a home for unprotected children. The building pulled down in 1903 stood on the site of the Grey Friars' Convent, of which the buttery and two or three of the cloister arches on the S. side of the quadrangle—the old graveyard of the monastery—were the only remnants. The structure, including the Gothic Hall, behind the quadrangle, was for the most part built 1825-1829, from the plans of James Shaw; the older portion bore traces of the hand of Wren. The Hall contained some interesting portraits and other pictures. Here, on Thursday evenings in Lent, took place the "supping in public," in the presence of the Lord Mayor. Whatever the weather, the scholars wear no hats or caps, and their dress to-day is the same as it was in Edward's time—blue gowns, knee breeches, and yellow stockings. In *Christ Church* adjoining, have been preached the Spital (Hospital) sermons at Easter. The church, one of Wren's, is memorable as the burial-place of Richard Baxter, and of Laurence Sheriff, founder of Rugby School. In 1902 the school was removed to Horsham, Sussex.

**Houses of Parliament,** Westminster. — Westminster Bridge Station; Westminster Pier; 'buses to Westminster Bridge or Parliament Street. The New Palace of Westminster, worthy home of the Mother of Parliaments, dates only from the middle of the nineteenth century. But from time immemorial Westminster has been the centre of our national life. The original Royal Palace here, in which King Canute dwelt, is said to have been destroyed by fire some thirty years before the Conquest. It was rebuilt by Edward the Confessor, and enlarged by William the Conqueror, while his successor, the Red King, added to it Westminster Hall (*p.* 62). Then a period of neglect appears to have followed, for early in the reign of Henry II., Thomas Becket, his Chancellor, set about repairing it. Not long before this King Stephen had enriched it with a magnificent Chapel, dedicated to the proto-martyr whose name he bore. This Chapel was rebuilt by Edward I., and again (after fire) by the second and third Edwards in the Decorated style, and in the reign of Edward VI. was fitted up for the use of the House of Commons. Early in the 16th century the Palace, with the exception of St. Stephen's Chapel and Westminster Hall, was almost destroyed by fire, and thus Westminster ceased to be the seat of the Court, for instead of rebuilding it, Henry VIII. relieved Cardinal Wolsey of Whitehall Palace (*p.*153). The chapel, however, continued to be the meeting-place of the Commons until 1834, when it went the way of the Palace, being destroyed by fire on the 16th October in that year, the result of the overheating of a stove in which the ancient "tallies"—the notched sticks once used for keeping the Exchequer accounts—were being consumed. All that now remains of the chapel is the Crypt (*p.* 62); but the name has survived, and the lower House is still known as "St. Stephen's." The Chapel, which stood on the site of the present St. Stephen's Hall (*p.* 60) was at right angles with the House of Lords, anciently the Court of Requests, so called from the sittings held in it by officers whose business it was to receive petitions for justice or for royal favours.


ST. STEPHEN'S TOWER (*p.* 56).
(*Photo. Valentine and Son, Dundee.*)

The architect of the new Palace of Westminster was Sir Charles Barry, who was one of ninety-seven competitors. His designs speak for themselves; and the only thing to regret is that the stone used for the exterior—magnesian limestone from Anston, in Yorkshire—has proved itself so little capable of withstanding exposure to the atmosphere of London. The fabric, probably the largest Gothic building in the world, covers an area of eight acres, has a façade towards the river of 940 feet, contains some 500 apartments, besides residences for the officers of Parliament, and has entailed an expense of about three millions sterling. It was begun in 1840, and was ready for occupation in 1857, but the towers were not completed till some years later. The Speaker's house is at the N. (Westminster Bridge) end of the façade;* then come the Commons' Libraries, the Conference Room (in the centre), the Peers' Committee Rooms, and the Peers' Libraries.

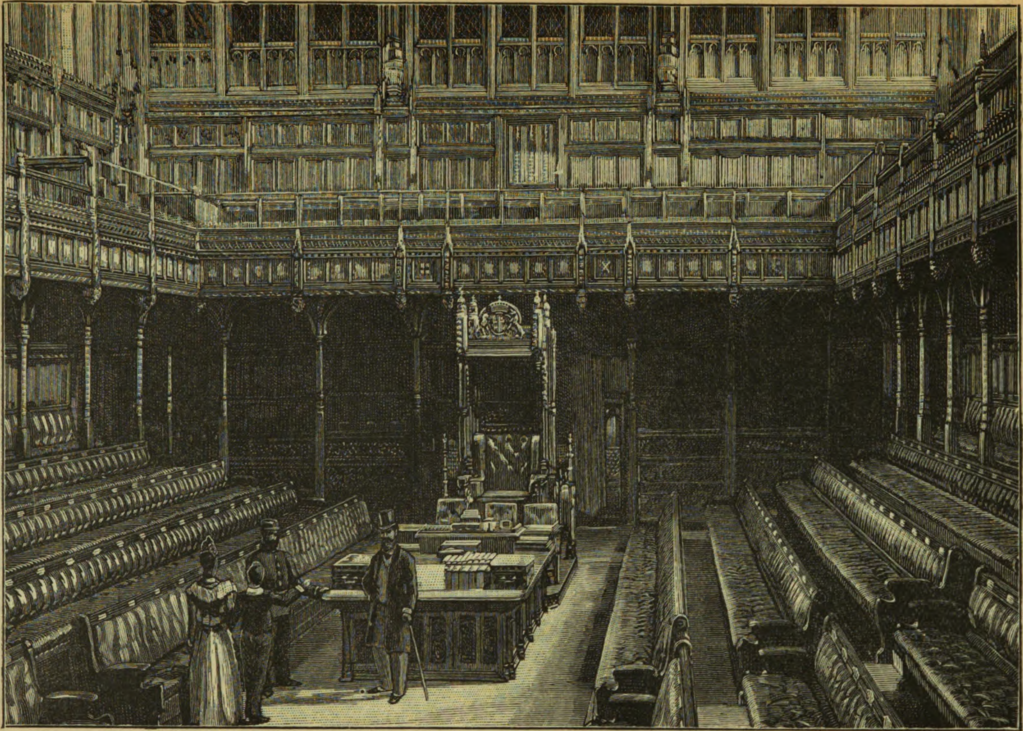
Between the front of the structure and the river is a spacious terrace, where, during recent sessions, members have taken to entertaining their friends to afternoon tea in the summer. Neither the House of Commons nor the House of Lords, which are in a line with each other, separated by lobbies, corridors, and the Central Hall, can be seen from the outside, being hemmed in on all sides by other parts of the Palace (*see* Plan). The most imposing feature of the exterior is the **Victoria Tower,** at the S.W. angle, probably the loftiest tower (as distinct from spire) in the world, the height to the top of the flagstaff being 420 feet, almost as high again as the Monument, and nearly 60 feet higher than the top of the cross of St. Paul's. The noble entrance beneath this tower is that which the Sovereign uses in opening Parliament. **St. Stephen's Tower,** more familiar as the Clock Tower, with its four dials, each 23 feet 6 inches in diameter, is 316 feet high; it is surmounted by a richly-decorated belfry and a spire, and is perhaps even more admirable in its proportions and decorations than the Victoria Tower. The hands and appendages of the clock weigh about a ton and a half, and the pendulum six hundredweight. The great bell, "Big Ben," named after Sir Benjamin Hall, First Commissioner of Works at the time it was made, is about fourteen tons in weight, and was cast in 1858, to take the place of the first Big Ben, which had to be taken down within a few months of its being hung, because it was found to be "porous, unhomogeneous, unsound, and a defective casting." While Parliament is sitting the fact is indicated at night by a lantern at the summit of this tower, and during daylight by the Union Jack on the Victoria Tower. The **Central Tower** rises to a height of 300 feet over the magnificent Central Hall (*p.* 58).

*Visitors may go over the Houses of Parliament on Saturday, and also on the Monday and Tuesday of Easter and Whitsun weeks, from* 10 *to* 4, *by applying for tickets at the entrance (closed at* 3.30), *close to the Victoria Tower. The House of Lords is also open to the public while the House is sitting as a Court of Appeal. To the Strangers' Gallery of the Lower House admission is by order obtained from a member; to that of the Upper House by order obtained from a peer. The House of Commons ordinarily sits on Monday, Tuesday, Wednesday, and Thursday from* 2 *until* 7.30, *and from* 9 *until midnight; and on Fridays from* 12 *until about* 6.

The staircase which we ascend from beneath the Victoria Tower leads to the **Norman Porch.** A door gives access from this to the **King's Robing Room,** enriched with frescoes by Dyce, illustrating the virtues of Chivalry as

---

* The river here runs north and south.



INTERIOR OF THE HOUSE OF COMMONS.

(*Photo. Frith and Co., Reigate.*)

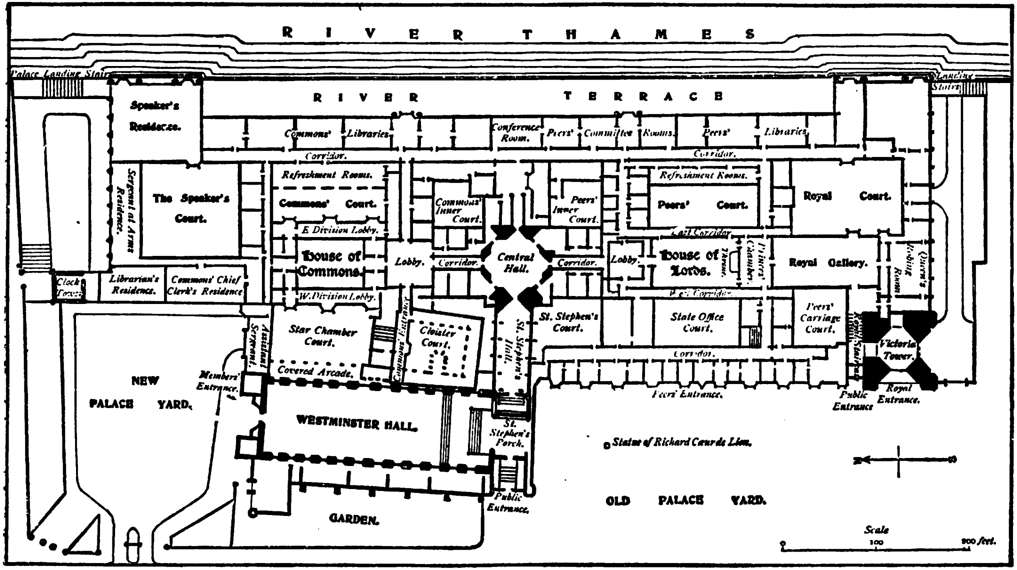
set forth by the Arthurian Legends, and with handsome carvings. From the Robing Room we pass (left) into the **Royal Gallery**, 110 feet long, with a breadth and height of 45 feet. The ceiling is decorated with gilding and heraldry, the floor is of mosaic, and the sides are adorned with frescoes by Maclise, representing *The Death of Nelson*, and *The Meeting of Wellington and Blücher after Waterloo.* Through this noble Hall the King passes on his way from the Robing Room to the House of Lords. The **Prince's Chamber**, the small room between the Gallery and the House of Peers, contains a marble group by Gibson, showing Queen Victoria on her throne, supported by Justice and Mercy; the painted windows display the national emblems, the rose, the thistle, and the shamrock, while in the panels of the wainscot are portraits of the Tudor sovereigns and their relatives, with reliefs in oak illustrative of historic scenes of the Tudor period. In the frieze are the armorial bearings of our sovereigns since the Conquest.

We now come to the **House of Lords**, not without reason known as the Gilded Chamber, for its decoration is of the richest. It is 90 feet long and 45 feet broad and high, and the benches on the floor, covered with red leather, can accommodate 550 members. The galleries above the Bar at the N. end are for strangers and reporters; those at the S. end are for ambassadors and other distinguished persons; the side galleries are for peeresses. At the Bar counsel plead before the House of Lords as the final Court of Appeal, and here the Commons come to hear the Royal Speech at the beginning of each Session and on certain other occasions. During the life of Queen Victoria there was but one throne, but at her death a second—an exact fac-simile of the first—was made for the use of Queen Alexandra. On either side of the throne is a State chair. The one on the right (the spectator's left) is that of the Prince of Wales; that on the left is the one which was used by the Prince Consort.

On the wall behind the Thrones the visitor will see a fresco of *The Baptism of Ethelbert*, by Dyce, flanked on one side by *Edward III. Conferring the Order of the Garter on the Black Prince*, and on the other by *Henry Prince of Wales Committed to Prison for Assaulting Judge Gascoigne*—both by Cope. On the opposite wall, at the N. end, are three other frescoes—the centre one, *The Spirit of Religion*, by Horsley; the others by Maclise, representing *The Spirit of Chivalry* and *The Spirit of Justice*. The twelve windows are stained with portraits of all our monarchs since the Conquest; between them are niches containing statues of the Magna Charta barons. The *Woolsack*, the seat of the Lord Chancellor, who presides over the deliberations of the House of Lords, with powers much more limited, however, than those of the Speaker in "another place," is in front of the Throne.

Passing through the **Peers' Lobby** (containing a hat-peg for each noble lord, distinguished by his name), with the **Peers' Robing Room** on the left, we reach the **Peers' Corridor**, adorned with eight frescoes:—(1) *The Funeral of Charles I.;* (2) *Expulsion of the Fellows of an Oxford College for Refusing to Sign the Covenant;* (3) *Defence of Basing House by the Cavaliers;* (4) *Charles I. Raising his Standard at Nottingham;* (5) *Speaker Lenthall Asserting the Rights of the House of Commons against Charles I.;* (6) *Departure of the London Train-Bands for Gloucester;* (7) *Embarkation of the Pilgrim Fathers;* (8) *Lady Russell Bidding her Husband Good-bye before his Execution.*

The **Central Hall**, an octagon 60 feet in diameter and 75 feet high, has a stately vaulted roof inlaid with Venetian mosaics representing the rose, shamrock, and thistle, with the portcullis and the harp, etc. In niches

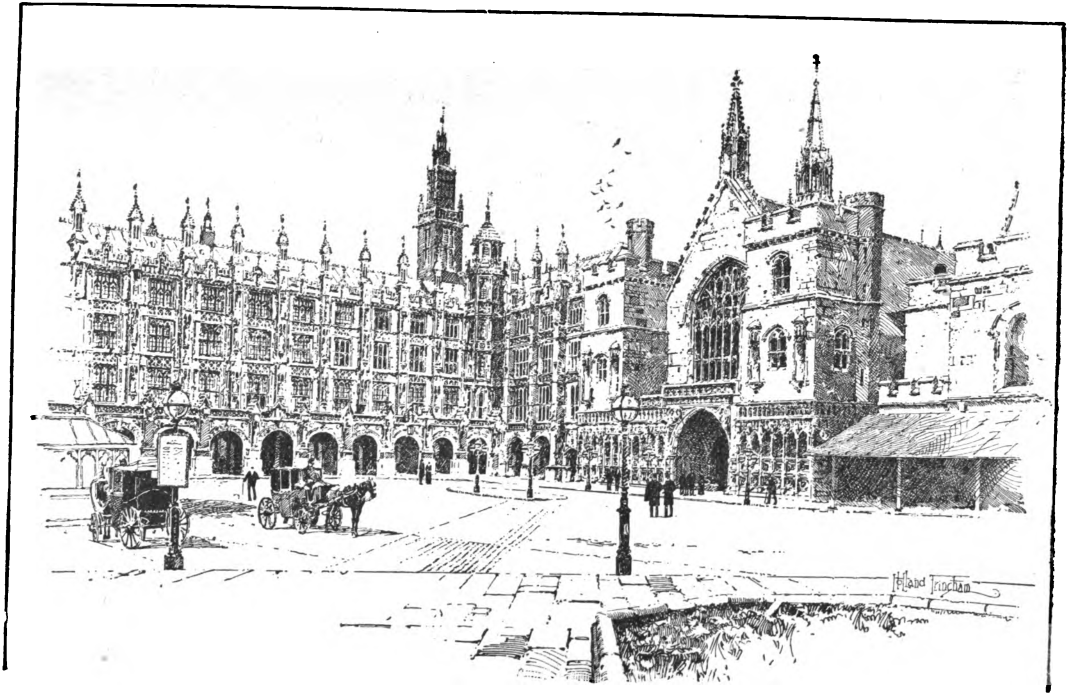

RIVER THAMES
Palace Landing Stairs
Landing Stairs
RIVER TERRACE
Speaker's Residence.
Commons' Libraries
Conference Room.
Peers' Committee Rooms.
Peers' Libraries
Corridor.
Corridor.
Serjeant at Arms Residence.
The Speaker's Court.
Refreshment Rooms.
Commons' Court.
E Division Lobby.
House of Commons.
W. Division Lobby.
Lobby.
Commons' Inner Court.
Corridor.
Central Hall.
Corridor.
Peers' Inner Court.
Lobby.
Refreshment Rooms.
Peers' Court.
East Corridor.
House of Lords.
Throne.
Princes' Chamber.
West Corridor.
Royal Court.
Royal Gallery.
Queen's Robing Room
Clock Tower.
Librarian's Residence.
Commons' Chief Clerk's Residence
Assistant Serjeant.
Star Chamber Court.
Covered Arcade.
Commons' Entrance.
Cloister Court.
St. Stephen's Hall.
St. Stephen's Court.
State Office Court.
Corridor.
Peers' Carriage Court.
Royal Staircase
Victoria Tower.
Peers' Entrance.
Public Entrance
Royal Entrance.
NEW PALACE YARD.
Members' Entrance.
WESTMINSTER HALL.
St. Stephen's Porch.
Public Entrance.
Statue of Richard Cœur de Lion.
OLD PALACE YARD.
GARDEN.
Scale
0
100
200 feet.

PLAN OF THE HOUSES OF PARLIAMENT.

beside the portals and elsewhere are figures of various English sovereigns. There are statues of *Earl* (*Lord John*) *Russell*, *Lord Iddesleigh*, *Earl Granville*, and *W. E. Gladstone;* the glass mosaic of *St. George* over the door through which we entered is by Sir E. J. Poynter, now President of the Royal Academy. The door on the left leads to St. Stephen's Hall (*see below*)*;* that on the right to the **Waiting Hall** or **Hall of the Poets** (*not usually shown*).

The N. door of the Central Hall, surmounted by Sir Edward Poynter's cartoon of St. David, opens into the **Commons' Corridor,** decorated, like the Peers' Corridor, with eight frescoes:—(1) *Alice Lisle Concealing Fugitives after the Battle of Sedgemoor;* (2) *Argyll's Last Sleep; Lords and Commons Presenting the Crown to William and Mary;* (4) *Acquittal of the Seven Bishops;* (5) *Monk Declaring for the Liberty of Parliament;* (6) *Landing of Charles II.;* (7) *Execution of Montrose;* (8) *Jane Lane Assisting the Escape of Charles II.* The Corridor leads into the Commons' Lobby, and this into the **House of Commons**, which is appreciably smaller than the House of Lords, its dimensions being—length, 75 feet; breadth, 45 feet; height, 41 feet. It is also much less richly decorated, though its fine oak panelling and its windows, enriched with the armorial bearings of Parliamentary boroughs, have a very pleasing effect. Its green benches can accommodate only about 480 out of its 670 members; but although early in the life of each Parliament and on great occasions a good deal of inconvenience is felt, the chamber is on the whole better adapted for its purpose than a considerably larger one would be. The *Speaker's Chair* is at the N. end. In front of it is a table for the Clerks and for the Chairman of Committees, who presides when the House is in Committee; and at the S. end of this table lies the Mace when the Speaker is in the Chair. The front bench on the Speaker's right is occupied by Ministers, who are faced by the Leaders of the Opposition; the remaining benches on the right are sacred to the supporters of the Government, while those on the left are for the rank and file of the Opposition. The Irish Nationalists, however, always sit on the Opposition side, most of them below the S. side of the "gangway"—*i.e.* the E. and W. aisle dividing the benches on either side of the House. The chair of the Serjeant-at-Arms, who, under the Speaker, is responsible for the observance of the rules of the House, is near the Bar, at the S. end, facing the Speaker. On the floor of the House, but technically outside it, are seats for ambassadors and other eminent personages. The Gallery above the Speaker's Chair is for reporters, and over this is the Ladies' Gallery, enclosed by a grille, which effectually prevents the charms of its occupants from unduly influencing the course of legislation. The Gallery over the clock, at the S. end, is for peers and other distinguished visitors, the seat in the centre being that of the Prince of Wales; above this is the Speaker's Gallery, and above this again the Strangers' Gallery. The side galleries are for members, and are regarded as being within the House, though it is very unusual for speeches to be delivered from them. When a division is taken, members pass out into the lobbies on the E. and W., and the doors are locked, the votes being counted by tellers as members return to the House—the Ayes from the lobby on the Speaker's right, the Noes from that on his left.

Returning to the Central Hall, we pass through the W. door (now on our right) into **St. Stephen's Hall,** where "strangers," when the galleries are full, impatiently, and often vainly, await their turn. On the left are statues of *Hampden* and *Selden* (both by Foley), *Sir Robert Walpole* (Bell), *Lord Chatham* and *William Pitt* (both by McDowell), and *Henry Grattan* (Carew); on the right, *Lord Clarendon* (Marshall), *Lord Falkland* (Bell), *Lord Somers* (Marshall),


Holland Tringham

NEW PALACE YARD.
(*Photo. G. W. Wilson, Aberdeen.*)

*Lord Mansfield* and *Fox* (both by Baily), and *Burke* (Theed). In the niches beside the doors at either end are statues of early English sovereigns. From St. Stephen's Hall we pass into **Westminster Hall** (*open only on Saturday*), built, as we have already seen, by William Rufus, rebuilt after fire by Edward II., and enlarged by Richard II., whose device, a white hart *couchant*, may still be seen on the mouldings. Richard also gave it a magnificent new roof, which was repaired in 1820 from the timbers of old men-of-war. Its dimensions are—length, 290 feet; breadth, 68 feet; height, 92 feet. Here have taken place the coronation festivals of our sovereigns down to and including George IV.; here, too, have been held many state trials, among them those of William Wallace, Sir Thomas More, Guy Fawkes, the Earl of Strafford, Charles I., the Seven Bishops, and Warren Hastings; and here Cromwell was hailed as Lord Protector. The Courts of Law were formerly on the W. side of the Hall; but since the opening of the new Courts in the Strand this irritating excrescence, the work of Sir John Soane, has been removed, and the Hall has been repaired under the direction of J. L. Pearson, R.A. On the E. side are statues of *James I.*, *Charles I.*, *Charles II.*, *William III.* and *Mary*, *George IV.*, and *William IV.* The door on the first landing of the steps which we descended in coming from St. Stephen's Hall gives access to the **Crypt** of old St. Stephen's Chapel (not shown), restored by E. M. Barry, and now fitted up as a chapel.

Leaving the Hall by the main entrance, we pass into New Palace Yard, and thence through the gates into **Parliament Square**, where are statues of *Canning* (Westmacott), *Peel* (Noble), *Palmerston* (Woolner), the great *Lord Derby* (Noble), and *Lord Beaconsfield* (Raggi). Outside Westminster Hall is Hamo Thornycroft's fine statue of *Oliver Cromwell.* The Gothic drinking-fountain at the corner of Great George Street was erected in 1863, in honour of the men by whose efforts slavery was abolished in the British dominions. The equestrian statue of *Richard Cœur de Lion* in Old Palace Yard, between the Houses of Parliament and Westminster Abbey, is by Marochetti.

On the W. side of Westminster Hall is **St. Margaret's Church**, which may be noticed here as the official church of the Commons, who still on occasion, as at the funeral service for Queen Victoria, meet here for worship. The church, which is dedicated to the "Virgin and Martyr of Antioch," and not to the saintly Queen Margaret of Scotland, was originally built by Edward the Confessor, rebuilt under Edward I., and extensively altered under Edward IV.; but its exterior bears few traces of either of those periods, and its unpleasing Perpendicular characteristics were probably inflicted upon it in the repairs undertaken at the charges of Parliament in 1735. If externally there is little to admire, its interior (*admission daily from* 2 *to* 4.30, *except on Saturday afternoon*) is handsomely decorated, and enriched with much beautiful stained glass. The E window, with the Crucifixion for its subject, was a gift of the town of Dordrecht to Henry VII., for his new chapel in Westminster Abbey (*p.* 148). The king, however, died before the window was finished, and it was inserted in the private chapel of the Abbot of Waltham at Copped Hall, near Epping, where it remained till the Dissolution. Then it was removed to New Hall, Essex, was preserved from demolition by General Monk when he acquired the estate, and in 1758 was bought by the churchwardens of St. Margaret's for £400. The window over the W. door. with an inscription by the late James Russell Lowell, was inserted by Americans in 1882 in memory of *Raleigh*, who was buried in the chancel in 1618. The *Milton* window, at the W. end of the N. aisle, was a gift from the late Mr. G. W. Childs of Philadelphia, and has an inscription by Whittier; it was in St. Margaret's that, in 1656, the great Puritan married his second wife, who with her child was buried in the church. *Admiral Blake*, whose remains, ejected from the Abbey, found refuge here; *William Caxton*, whose printing-press was set up in the Almonry on the site of the Westminster Palace Hotel in 1476, and who was buried in St. Margaret's in 1491; *Lord Frederick Cavendish*, assassinated in Phœnix Park, Dublin, in 1882; *Lord and Lady Hatherley*, *Sir Thomas Erskine May*, *W. H. Smith*, and *Bishop Phillips Brooks* are similarly commemorated. The *Jubilee Window*, in the S. aisle, bears an inscription by Browning. From the pulpit of St. Margaret's many eminent divines, including most of those of the Puritan era, have preached; and it was for many years occupied by the late Dean Farrar. Among other personages who lie within its walls or in its churchyard are *Skelton*, the witty poet-laureate of Henry VIII. (*d.* 1529), *James Harrington*, author of "Oceana" (*d.* 1667), and *John Pym* (*d.* 1643). *Titus Oates* must have a sentence to himself.

**Imperial Institute, The,** *see p.* 70.

**Inns of Court.**—Of these institutions, which control the higher branch of the legal profession, there are four—the Inner and the Middle Temple, on the S. side of Fleet Street; Lincoln's Inn, on the W. side of Chancery Lane; and Gray's Inn, on the N. side of Holborn. Each of these has its Hall (*to which, when not in use, the public are admitted on application to the porter, or, in the case of Gray's Inn, to the steward*), its chapel and library, its suite of rooms for the Benchers—who form what may be called its executive committee—and its chambers for barristers and students; and each of them exercises the right of calling to the Bar. They are styled "Inns" because they furnished a residence for those belonging to them, and Inns of "Court" because of their ancient association with the Aula Regia, or Court of the King's Palace.

The Inner Temple derives its name from its situation on the City side of the Middle Temple, which, in turn, is so called from its lying between the Inner Temple on the E. and the district known as the Outer Temple on the W. The Inner and Middle Temples are divided by Middle Temple Lane (*p.* 44), close to the Strand end of Fleet Street; Inner Temple Lane (*p.* 44) is a few steps farther down Fleet Street. There is also access to these Inns from the Victoria Embankment on the S., and from Tudor Street on the E.

The Temple was originally the quarters of the Knights Templars, an Order established for the defence of the Holy Sepulchre at Jerusalem, and first known as "The Poor of the Holy City," and afterwards as the Templars, because they were lodged near to the Mosque El Aksa, otherwise the "Temple of Solomon." When the Latin Kingdom of the Holy Land was overthrown, at the end of the twelfth century, they already had several establishments in Europe, and they were not long in becoming one of the richest and most arrogant of corporations. The Order was suppressed in 1312, and its property beside the Thames confiscated. Edward II. conferred it upon Aymer de Valence, Earl of Pembroke; after his death it passed to the Knights of St. John—another Order which grew out of the Crusades—and by them was leased to the legal corporation which has perpetuated the ancient name.

The **Temple Church**, though in the Inner Temple, abutting on Inner Temple Lane, is the common property of the two Inns, and is noteworthy as one of the churches built in this country by the Crusaders on the model of the Church of the Holy Sepulchre at Jerusalem, where a dome-shaped building still covers the traditional site of the tomb of Joseph of Arimathæa. The Rotunda—its distinguishing feature—was erected about 1185, and marks the transition from Norman to Early English; the rest of the building, a very choice example of the latter style, was completed by about the middle of the next century. In less scrupulous days than these, barristers were wont to meet their clients in the Rotunda, just as business of various kinds was transacted in Old St. Paul's; and this part of the church is still regarded as more public than the choir, which during service is reserved for members of the two Inns and their friends. In the Rotunda are some twelfth and thirteenth century effigies of associate knights, one—on the S. side, with the pillow resting on a slab enriched with foliage in relief—believed to represent *Wm. Mareschall, Earl of Pembroke* (*d.* 1219), husband of a daughter of Henry I., and Regent during the minority of Henry III. A plain slab on the S. side of the communion-table marks the burial-place of *John Selden*, the great lawyer; a much more ancient monument on the other side is believed to be the tomb of a Bishop of Carlisle; in the vestry are memorials of *Eldon*, *Stowell*, and *Thurlow*. The tomb of *Oliver Goldsmith*, who died at 2, Brick Court, Middle Temple Lane, may be seen outside the church, on the N. side. Opening on to the staircase leading to the triforium—where are now bestowed some of the later and less interesting memorials, formerly on the floor of the church—is a narrow cell where, it is said, offenders were imprisoned, slits in the wall enabling them to look into the church and avail themselves of the means of grace. Scattered about the church, as well as about the other Temple buildings, will be noticed the Lamb and Flag (the *Agnus Dei*), and the Winged Horse (Pegasus), the arms of the Inner and of the Middle Temple, and also the Two Knights on one Horse, an emblem of the short-lived poverty of the Knights Templars. *The church may be inspected any week-day between* 10 *and* 5 *from April* 1 *to Sept.* 30, *and between* 10 *and* 4 *during the rest of the year; and admission is obtained by knocking at the door. The Sunday services, famous for their music as well as for the high quality of the preaching, are at* 11 *and* 3.

Before noticing the two Temple Inns separately, a word must be said about the **Gardens**, between the Temple buildings and the Victoria Embankment. It was here that, according to Shakespeare, the red and white roses were plucked which became the badges of the rival houses of Lancaster and York in the most protracted civil conflict ever waged in this country. The Gardens are generally open to the public on summer evenings, and a Chrysanthemum Show (free) is held in them every November. Here too is held the summer Show of the Royal Horticultural Society.

The **Hall of the Inner Temple**, just below the church, was rebuilt 1870. The interior has a fine moulded roof; and several features of the old Hall, including the crypt, have been incorporated with the new building. The old Hall, the refectory of the ancient knights, had been much injured by fire and by unskilful renovation, and its reconstruction was considered unavoidable. The Great Fire was stayed in its westward course at the Temple, but not until it had wrought much havoc to the Inner Temple Hall, to the quaint cloisters adjoining, which were virtually rebuilt by Wren, and to the houses. Most of the Templars chanced to be out of town at the time, and it is recorded by Clarendon that those who remained declined to break open the chambers of their absent brethren and rescue their property, through fear of prosecution for burglary! The **Hall of the Middle Temple**, abutting on Middle Temple Lane (on the W. side), should be visited for its fine interior, in the days of Queen Elizabeth and afterwards the scene of many a gorgeous masque and feast. It was built early in Elizabeth's reign, under the direction of Edward Plowden, treasurer of the Inn, and is not to be judged by its exterior, which received its present casing so lately as 1757, but by its interior, of which the carved oak roof is one of the best specimens of Elizabethan work in London. The building contains some royal portraits, mostly second-rate copies, busts by Behnes of *Lord Eldon* and *Lord Stowell*, and a Renaissance screen of oak, dating from 1575; the walls are enriched with the armorial bearings of the Knights Templars, the windows with the arms of members of the Temple who have won their way to the House of Lords. The court in which the Hall stands is **Fountain Court**, introduced by Dickens into "Martin Chuzzlewit," and by Thackeray into "Pendennis." The Library and Common Room of the Middle Temple, which may be reached by the steps leading from Fountain Court towards the Thames, was opened by the Prince of Wales (now King Edward VII.) in 1862, and, so far as the exterior is concerned, is one of the worst examples of "Cockney Gothic" in all London. Its ugliness is best appreciated when it is seen from the Victoria Embankment.

The third of the Inns of Court, taking them in the order of their importance, is **Lincoln's Inn**, named after the town house of the Earls of Lincoln, which was acquired as a lawyers' Inn in 1312. The Gatehouse, giving access from Chancery Lane, was built in 1518 by Sir Thomas Lovell, whose arms still appear on the front. On one of the houses on the S. side of this entrance will be seen a tablet certifying that here (No. 24, Old Buildings) lived Cromwell's secretary, Thurloe; and it was in these buildings that the Thurloe State Papers were discovered in the time of William III. The **Chapel of Lincoln's Inn**, on the right just inside the Gateway, was built by Inigo Jones in 1623, and has been added to by Lord Grimthorpe; it is noted for its fine stained glass. The handsome **Hall and Library**, the red-brick building on the W. side of Lincoln's Inn, overlooking Lincoln's Inn Fields, was built in 1843-45 from the plans of Mr. Philip Hardwick.

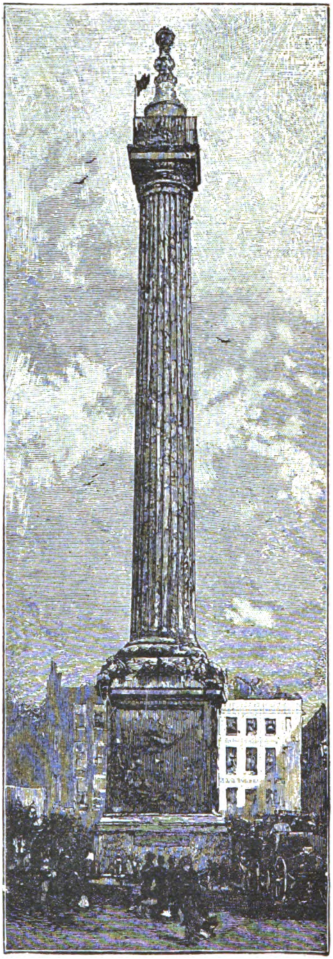
**Lincoln's Inn Fields**, formerly the scene of fairs and executions—it was here that Lord William Russell was beheaded—and afterwards railed in and laid out as a preserve of the Inn, was in 1895 acquired by the London County Council and dedicated to the public. In about the centre of the N. side of the Fields is the curious stuccoed building containing the **Soane Museum**—a collection of works of art, antiquities, and MSS. formed by Sir John Soane, the Berkshire peasant-boy who lived to design the Bank of England and most of the terraces in Regent's Park, to be architect for the Houses of Parliament, and Professor of Architecture at the Royal Academy. It was endowed by him, and left to the nation at his death in 1837. Among the pictures are several by Hogarth, Turner, and Sir Charles Eastlake, and a considerable number of architectural designs by Sir John Soane himself. In the Sepulchral Chamber is a splendid Egyptian sarcophagus discovered by Belzoni in 1817, in a royal tomb near Thebes. The Museum, which is less known than it deserves to be, *is open free from March to August inclusive, on Tuesday, Wednesday, Thursday, and Friday, from* 11 *to* 5; at other times the Curator must be specially applied to for tickets. On the S. side of the Fields is the **Royal College of Surgeons**, one of the finest of the medical collegiate buildings in London. It was rebuilt in 1835-36 by Sir Charles Barry, and has a fine portico, with fluted columns, while along the top is carried a bold entablature, with enriched cornice. *The Museum is open from* 11 *to* 4 *in winter and from* 11 *to* 5 *in summer, on Monday, Tuesday, Wednesday, and Thursday, except in September, to medical men and members of other learned professions, etc., and to visitors who have an introduction from such privileged persons; and Fridays are reserved for women.* It contains an interesting collection of anatomical, pathological, and other specimens, founded by John Hunter, whose Museum in Leicester Square, purchased from his widow by the Government for £15,000 and presented to the College of Surgeons, has since been greatly enlarged. There is also a comprehensive collection of medical instruments.

**Gray's Inn,** which has been a legal college since the time of Edward III., and is named after the Lord Gray de Wilton, is bounded on the S. by Holborn, on the N. by Theobald's Road, and on the E. by Gray's Inn Road, and may be entered from each of these roads, as well as from Bedford Row. The **Hall,** dating from about 1560, has a fine carved-oak screen, some rich stained glass, and several portraits of famous members, including that of Sir Francis Bacon, who planted some of the trees in the garden. The ancient Chapel was renovated out of all knowledge in the last century. The Library was rebuilt in 1884.

**Kensington Palace,** *see p.* 98.

**King William Street.**—This broad street, leading from the Mansion House (*p.* 28) to London Bridge (*p.* 158), is mainly occupied by insurance societies and other public companies. At its junction with Lombard Street is the church of *St. Mary Woolnoth*, built in 1716 by Hawksmoor, a pupil of Wren's, and notable not only because of its curious design, but also as having had for its rector John Newton, friend of Cowper, the poet. Beneath it is one of the stations of the City and South London Electric Railway. The statue of *William IV.*, by Nixon, which stands at the junction of Cannon Street, Gracechurch Street, and Eastcheap, occupies the site of the "Boar's Head" Tavern, where Falstaff caroused and gave free course to his gross humours. Close by is the Monument Station of the Metropolitan Railway, and a little further on (left) is Arthur Street, leading to **The Monument.** This Doric column, surmounted by a flaming urn of brass, 42 feet high, was reared in 1671—1677, from Wren's designs, to commemorate the Great Fire, and its height, 202 feet, represents its distance from the site of the baker's house in Pudding Lane (running parallel with Fish Street Hill on the E.) where the conflagration began. The pedestal is 40 feet high, the plinth 28 feet square. The staircase within (*admission* 3*d*., *from* 9 *a.m. till towards dusk*) contains 345 steps, which lead to a platform commanding one of the most interesting views in London, and covered by a sufficiently ugly cage, which was added after a case of suicide—the fifth that had occurred here—in 1842. The allegorical bas-relief on the pediment was carved by a Danish sculptor, Caius Gabriel Cibber, father of Colley Cibber, the comedian and dramatist, with Latin inscriptions from the pen of Dr. Gale, Dean of York—that on the N. face setting forth the havoc wrought by the fire, and that on the S. the means taken to repair the damage, the glory being loyally ascribed to Charles II.; while that on the E side gives the names of the Lord Mayors under whose auspices the Monument was erected. The legend on the W. side, attributing the fire to "the treachery and malice of the Popish faction," has been erased. It was not the work of Dr. Gale, and was not inscribed until 1681. Obliterated by James II., it was restored under William III., and finally removed in 1831. It was this libel, founded only on the self-accusation of a crazy youth of the name of Hubert, who, though he was hanged, was believed by his judges to be innocent, that elicited from Pope the familiar couplet—

"Where London's Column, pointing to the skies,
Like a tall bully lifts its head and lies."



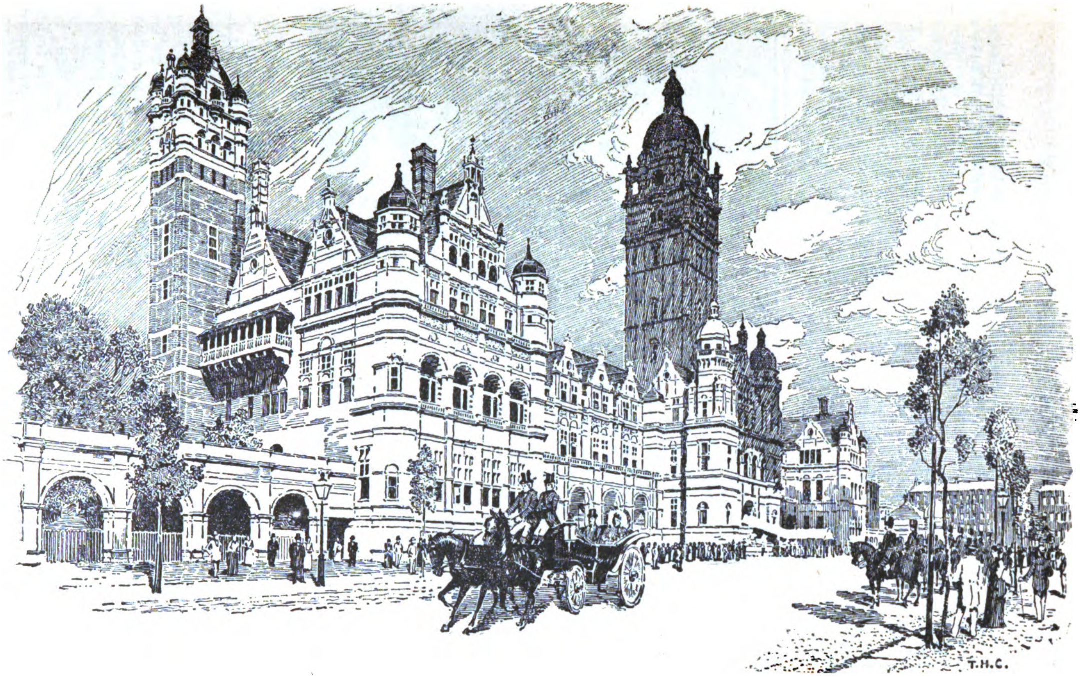
THE MONUMENT.

**Knightsbridge to Kensington.**—Going westwards from Hyde Park Corner, we first pass (left) St. George's Hospital (*p.* 100), and a little further on (left) the Alexandra Hotel. Then comes the Albert Gate of Hyde Park (right), the house on the E. side being the French Embassy. Sloane Street (left) leads to Sloane Square and the fashionable district known as Belgravia. Just beyond, at the junction of the Brompton Road (left) with Knightsbridge, is Mr. Onslow Ford's equestrian statue of *Field-Marshal Lord Strathnairn of Jhansi*, cast, as one of the inscriptions records, "from guns taken in 1858 by the Indian Field Force, and presented by the Government of India." Lord Strathnairn, who distinguished himself in the Crimea and in the Indian Mutiny, and succeeded Lord Clyde as Commander-in-Chief in India, died in 1885, but it was not till 1895 that this statue was set up. A portion of the angle between the Brompton Road and Knightsbridge is occupied by Tattersall's Horse Mart.

Brompton Road leads to the **Church of the Oratory of St. Philip Neri,** and to the Victoria and Albert Museum (*p.* 124). The Oratory, in the style of the Italian Renaissance, consists of a large chapel, of which the elegant façade was only completed in 1896, and a residence for the clergy, a community of secular priests, founded by F. W. Faber, the hymn-writer, who was its first rector. Facing the street is a statue of Cardinal Newman, by Chevalliaud, erected in 1896.

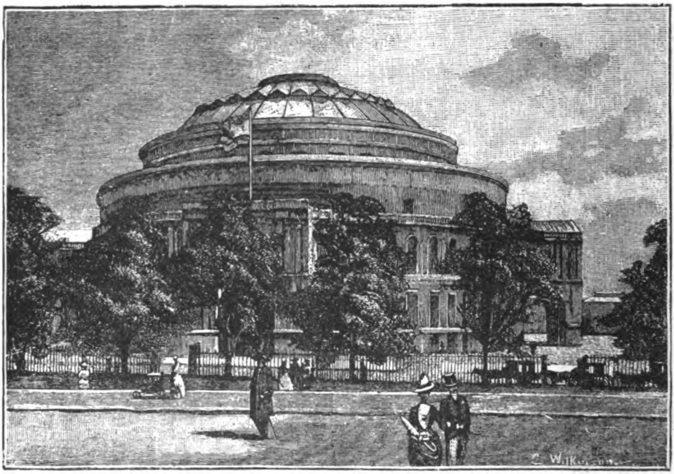
Continuing along Knightsbridge, we pass (right) the back of the Knightsbridge Cavalry Barracks (*p.* 97). Next comes the Prince of Wales' Gate, and then Alexandra Gate, and nearly over against this (left) are the Albert Hall Mansions, with Lowther Lodge, a charming many-gabled house of red brick, built by Mr. Norman Shaw, R.A.

In Exhibition Road (left) is the Central Technical College of the City and Guilds of London Institute, with the Royal School of Art Needlework (*the latter open free from* 10 *to* 5 *or* 6, *except on Saturday, when it closes at* 2). The first turning on the right from Exhibition Road is Prince Consort Road, where is the new **Royal College of Music,** which has superseded the older College on the west side of the Albert Hall (*p.* 71). This building, in the Renaissance style, flanked by imposing towers, occupies a site given by the Exhibition Commissioners. It was designed by Sir Arthur Blomfield, was built at a cost of about £50,000, and was opened by the then Prince of Wales on the 2nd of May, 1894. The chief room on the ground floor is occupied by the interesting collection of musical instruments presented to the College by Mr. George Donaldson, who was thirty years in forming it, and is said to have expended something like £20,000 upon it. It is known as the *Donaldson Museum* (*open every weekday, except Saturday, from* 10 *to* 5), and its donor has been appointed honorary curator. Between the College and the back of the Albert Hall is Durham's statue of the *Prince Consort*, a memorial of the opening by the Prince, in 1861, of the Royal Horticultural Society's Gardens, appropriated for the public buildings that have since sprung up in this part of Kensington.



THE IMPERIAL INSTITUTE AND UNIVERSITY OF LONDON (p. 70).

The next turning on the same side of Exhibition Road is the Imperial Institute Road, on the N. side of which is the **Imperial Institute** and **University of London**, a Renaissance structure, flanked on the E. by the Indian Section, and on the W. by the Science Division, of the Victoria and Albert Museum (*p.* 124). The Imperial Institute grew out of the Colonial and Indian Exhibition of 1886, and was intended mainly to illustrate, by the formation of collections of natural products, the development which the resources of the various parts of the Empire have undergone, and to form a national memorial of the Jubilee of Queen Victoria, who laid the foundation stone in 1887, and opened the building in 1893. A subsidiary object was the promotion of conferences and lectures, and "the facilitation of commercial and friendly intercourse among the inhabitants of the different parts of the British Empire"; and this end it has been sought to secure by making the Institute, in one aspect, a club, with an annual subscription of £2 for the United Kingdom, and of £1 for India and the Colonies. The architect of the building was Mr. T. E. Colcutt. The frontage has a length of 600 feet, and the dominant feature is the bold and lofty *Queen's Tower*, which rises to a height of 280 feet, and is relieved by side towers 176 feet high. In the Queen's Tower is the Alexandra peal of ten bells, named after various members of the Royal family, and presented to the Institute by an Australian lady. The east wing of the main building and the central block are now occupied by the **University of London**, but this arrangement has not affected the Exhibition Galleries, where the Indian and Colonial Collections and occasional Exhibitions of Industries are housed. Here also is the Public Commercial and Industrial News Room; the Fellows'


THE ALBERT HALL.

rooms are in the west wing, to which additions have recently been made. *In summer the Galleries are open to the public from* 11 *to* 5 *on weekdays; in winter from* 11 *to* 4. Access to the Exhibition Galleries is gained by an entrance at the east end.

Resuming our journey along the main road, which has now become Kensington Gore, we have on the right the **Albert Memorial** (*p.* 97), and on the left the **Albert Hall.**

The Royal Albert Hall of Arts and Sciences, to give the structure its more formal title, stands on the site of the Gore House, in which William Wilberforce and, later, Lady Blessington, lived, and which M. Soyer, the renowned *chef* of the Reform Club, used as a restaurant during the Exhibition of 1851. The idea of a large building for musical performances and artistic and scientific exhibitions originated with the Prince Consort after the '51 Exhibition. The first stone was laid by Queen Victoria, by whom also the Hall was opened in March, 1871. In the style of the Italian Renaissance, with an exterior of red brick and terra-cotta, and a roof of coloured glass, it was built by a company, from the designs of Captain Fowke and Colonel Scott, at a cost of £200,000, of which half was raised by public subscription and £40,000 by the sale of boxes, while £50,000 was derived from the proceeds of the '51 Exhibition. The building is oval in shape, is 135 feet in height and 810 feet in circumference, and can accommodate nearly ten thousand people. The organ, built by Willis, has five rows of keys, 130 stops, and 8,000 pipes.

On the W. side of the Albert Hall is the old **Royal College of Music,** the gift of Sir Charles Freake, opened in 1883, and now forming an adjunct to the much finer building noticed on page 68. **Alexandra House,** close by, home for female students, was built in 1886 at the charges of the late Sir Francis Cook, in fulfilment of a project of the then Princess of Wales. Beyond, opposite Queen's Gate, is the handsome road (left) of this name, bounding on the W. the public buildings mentioned above, as Prince Consort Road bounds them on the E., and lined with mansions of the aristocracy, including not a few elaborately designed ones of recent date.

Passing the Broad Walk of Kensington Gardens (right), we reach Kensington High Street, from which diverges, on the left, Palace Gate, where, numbered 2, and distinguished by an imposing porch, surmounted by a large balustraded bay-window, is the stately house which the late Sir John Millais built for himself. A few hundred yards further on (right) is the road styled Kensington Palace Gardens, with the red-brick house (the second on the left), in the Queen Anne style, in which Thackeray died suddenly on the Christmas Eve of 1863, having come here from Onslow Square in the spring of the preceding year. Beyond Kensington Church (St. Mary Abbot's), on the right, completed in 1862 from Sir Gilbert Scott's designs, to take the place of the old parish church, and prominent by reason of its lofty spire, is the handsome **Town Hall** of Kensington (right), designed by Mr. Robert Walker, and opened in 1880. Adjoining it is the Kensington Public Library, formerly the Vestry Offices of the parish. A little W. of Kensington High Street Station (left), is Campden Hill Road (right), leading to Campden Hill, near the end of which is a long winding lane containing the secluded house—**Holly Lodge** by name—in which Lord Macaulay spent the three last years of his life, dying in the library on Dec. 28th, 1859. A few yards further along the main thoroughfare, standing a little way back from it on the left, is the Roman Catholic **Pro-Cathedral,** a lofty structure in the Early English style, dedicated to Our Lady of Victories. Beyond (right) is Holland Road, which skirts the E. side of Holland Park and **Holland House.**

This, the town house of Lord Ilchester, built in 1607 by John Thorpe for Sir Walter Cope, is in the Tudor style; and Sir Walter Scott was less than just when, lamenting the probability of its being displaced by rows and crescents, he declared that, "although decorated with the bastard Gothic of James I.'s time, the front is heavy." From Sir Walter Cope it passed to his son-in-law, Henry Rich, afterwards Earl of Holland. On his execution it was transferred to General Fairfax; but after the Restoration it reverted to Lady Holland. Addison's connection with it was intimate, but of short duration: he lived here from his marriage with the widow of the third Earl of Holland and Warwick, in 1716, until his death in 1719. In 1762 Henry Fox, in whom the Holland peerage was revived, acquired the house by purchase, and so it came about that Charles James Fox was brought up under its roof, and that, under the third Baron, Holland House was famous as a rendezvous of Whig politicians and literary celebrities.

The first turning (right) on the W. side of Holland Park gives access to Holland Park Road, where (No. 2) is the sumptuous house which was built for Lord Leighton, P.R.A., by Mr. Aitchison, R.A. This house, given to the nation by Lord Leighton's sisters, and containing many specimens of his work, *is now open to the public from* 10.30 *till dusk, free on Tues. and Sat., on other days on payment of* 1s. *Closed on Sunday.*

**Law Courts, The,** *see p.* 133.

**Leicester Square.**—This square, on the N. side of Trafalgar Square, has ever since the end of the seventeenth century been one of the chief French quarters of London, and in the 18th century the neighbourhood was known as "Petty France." It is named after Leicester House, which was built between 1632 and 1636 for Robert Sidney, Earl of Leicester, and was for long afterwards the only building in what was then known as Leicester Fields. It was demolished in 1806. The square was preserved to the public as an open space by Mr. Albert Grant, who in 1874 spent £30,000 in acquiring and laying out the grounds. In the centre is a white marble fountain, surmounted by a statue of *Shakespeare*—the latter a copy by Signor Fontana of the one on the cenotaph in Westminster Abbey (*p.* 147). At the angles of the garden are busts of former celebrated residents of the square and the immediate vicinity—at the N.W., *Sir Joshua Reynolds*, by Marshall; at the N.E., *John Hunter*, by Woolner; at the S.W., *Sir Isaac Newton*, by Weekes; at the S.E., *Hogarth*, by Durham. The *Alhambra Theatre of Varieties*, on the E. side of the square, originally built 1852-53, and opened as a kind of Polytechnic, under the name of the "Royal Panopticon of Science and Art," was destroyed by fire in 1882 and rebuilt in 1883-84. The red-brick building with a parapet on the same side, a little to the S., is *Archbishop Tenison's Grammar School.* On the N. side is the *Empire Theatre of Varieties*; and in Cranbourne Street, close by, is *Daly's Theatre.*

**London University,** Burlington Gardens (*p.* 104).—The richly decorated structure built for the London University, which is now accommodated at South Kensington (*p.* 70), was opened by Queen Victoria in 1870. In the first instance, Mr. Pennethorne prepared a classical design, which was approved by Mr. Cowper-Temple, the Chief Commissioner of Public Buildings. Then came a change of Government, and the new Commissioner, Lord John Manners (now Duke of Rutland), insisted upon the substitution of a Gothic design. But before much progress had been made on the new lines, the Liberals again came in, and accepted plans prepared by Mr. Pennethorne for the handsome Palladian structure which now rises on the S. side of Burlington Gardens. The seated figures on the balustrade of the portico, by Durham, are those of *Newton*, *Bentham*, *Milton*, and *Harvey*, as representing the four Faculties of Science, Law, Art, and Medicine. Shakespeare was to have represented the third Faculty, but Milton was substituted because the wisdom of the Senate, supplemented by that of the Metropolitan Board of Works, decided that the creator of Hamlet was not sufficiently academic. Afterwards, however, his shade was appeased by the erection of a statue in the interior, where his association with the University was not obtruded on the man in the street. The figures on the central roof represent *Galen*, *Cicero*, *Aristotle*, *Plato*, *Archimedes*, and *Justinian*—the first three by Westmacott, the others by Woodington. Now that the University of London has been transferred to the Imperial Institute, of which it occupies the principal part, its original habitation has been ceded to the Civil Service Commission.

**Ludgate Circus.**—The obelisks in Ludgate Circus commemorate the notorious *John Wilkes*, whose election for Middlesex led to the historic dispute between Parliament and the City, and *Alderman Waithman*, the gifted but uneducated Fleet Street draper who espoused the cause of Queen Caroline against "the First Gentleman in Europe." From this centre diverge four main streets—(1) Farringdon Street to the N., (2) New Bridge Street to the S., (3) Fleet Street to the W., and (4) Ludgate Hill to the E.

Near the beginning of (1) **Farringdon Street**, on the right, is the *Memorial Hall*, occupying part of the site of the old Fleet Prison. A handsome specimen of the Gothic, it was built by the Congregationalists, at a cost, including the ground, of £93,000, to commemorate the two thousand ministers who were ejected from their livings by the Act of Uniformity of 1667, and is mainly occupied by the Congregational Union and various societies connected with the denomination. Further on is the bridge of Holborn Viaduct (*p.* 52), and just beyond are the Central Markets of the Corporation (*p.* 75). In (2) **New Bridge Street**, leading to Blackfriars Bridge, is the Ludgate Hill Station of the South-Eastern and Chatham line, occupying the site of the Norman stronghold styled Montfichet Castle; opposite stood first the palace of *Bridewell*, and afterwards the prison of the same name, demolished in 1864. **Fleet Street** (3) will be found treated in detail at page 44. **Ludgate Hill** (4) has of late years been widened, and now commands a much better view of St. Paul's than was formerly available. Near the foot of the hill, on the left, is the entrance to La Belle Sauvage, where these pages were printed (*see p.* 170). The church on the same side, just beyond the Old Bailey, which leads to Newgate Street, is that of *St. Martin*, with whose steeple, "which is constantly getting in the way when you wish to see the dome of St. Paul's," Coleridge was wont to compare a busybody who was addicted to putting himself forward to interpret Fox's sentiments. Tradition has it that Wren purposely gave St. Martin's a slender spire in order, by contrast, to enhance the dignity of the dome of St. Paul's. Just below St. Martin's stood Lud Gate, of which the origin is lost in antiquity, but which was either rebuilt or repaired in 1215, again rebuilt in 1586, much damaged by the Great Fire in 1666, and finally removed, as an impediment to traffic, in 1760. A few steps above the church is the narrow passage (left) known as Stationers' Hall Court, leading to Stationers' Hall and to Paternoster Row, now and for long past the chief centre of the publishing trade. **Stationers' Hall**, where all publications issued in Great Britain have to be registered for copyright purposes, has a stained-glass window commemorating

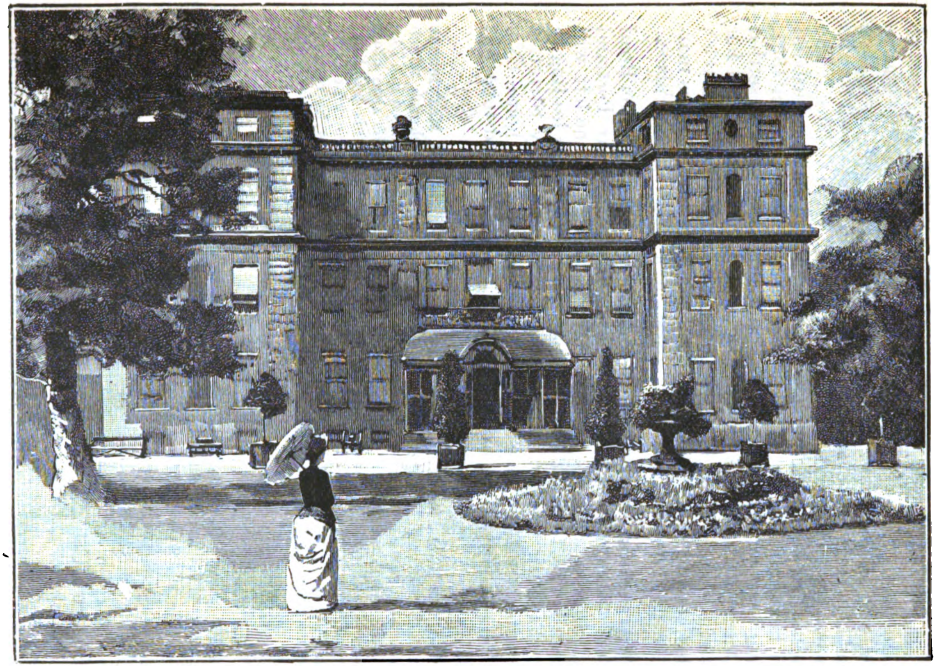
Caxton, inserted in 1894, and portraits of Prior, Bunyan, Steele, Richardson, and others, together with West's picture of "King Alfred Sharing his Bread with St. Cuthbert." **Paternoster Row** is named after the stationers and text-writers who here, in convenient proximity to the cathedral, sold paternosters, aves, creeds, graces, etc. It has now been almost entirely rebuilt, and retains scarcely a feature of its antiquity save its narrowness. On the left-hand side, going towards Cheapside, will be noticed Ivy Lane, the scene of Dr. Johnson's Tuesday evening club meetings; further on is Lovell's Court, where Richardson wrote part of "Sir Charles Grandison."

**Mansion House,** *see p.* 28.

**Markets.**—The chief group of market buildings in London is that known as the **Central Markets,** bounded by Charterhouse Street and by Farringdon Street. The largest of the series is the *Meat Market*, to the E., approached from Smithfield on the S. and from Charterhouse Street on the N., and built where the Smithfield Cattle Market used to be held until in 1855 it was removed to Copenhagen Fields, Islington. The structure, of red brick, was completed in 1868 from designs by Sir Horace Jones, and covers an area of 3½ acres. Beneath it is an enormous depôt furnished with cellars where meat is stored The busiest day is Friday. The building immediately to the W., opened in 1876, is the *Poultry and Pork Market*, now extending to Farringdon Street. The one fronting Snow Hill dates from 1888, when it was opened as a Fish Market, but it is now an annexe of the Meat, Poultry, and Pork Market; the more recent *Vegetable and Fish Market* abuts on Charterhouse Street. At the **Metropolitan Cattle Market** (*see above*), occupying an area of 75 acres, cattle are sold on Monday and Thursday, horses, etc., on Friday. At the **Foreign Cattle Market,** on the S. bank of the Thames at Deptford (*p* 164), the chief business is done on Monday and Thursday. The principal fish market is that at **Billingsgate,** just below London Bridge, fronting the river on the N. side. For hundreds of years a market has been held here, but since the reign of William III. it has been used exclusively for the sale of fish. The present building, completed from Sir Horace Jones's designs in 1877, with a pediment sustaining a figure of Britannia, covers an area almost as large again as the one which it has superseded. It is open every weekday at 5 a.m., and the place should be visited as soon after that hour as possible, for by about 10 o'clock business is practically over. All the markets hitherto mentioned, and also the handsome **Poultry and Game Market** in Leadenhall Street, are the property of the City Corporation, which has also acquired the **Shadwell Fish Market,** at Lower Shadwell (*p.* 164), built in 1882 by the London Riverside Fish Market Company, in opposition to Billingsgate. **Covent Garden Market,** the largest in London for vegetables, fruit, and flowers, approached from the Strand by Southampton and other streets (*p.* 130), was granted to the Duke of Bedford by charter of Charles II. in 1661, and is still the property of this ducal house, though regulated by Act of Parliament since 1828. The wholesale vegetable trade is most active between 6 and 7 a.m. on Tuesday, Thursday, and Saturday; the fruit and flower market, the former held in what is still popularly known as the Floral Hall, adjoining the Theatre Royal, and built by E. M. Barry, may be visited somewhat later. The next largest centre of the vegetable and fruit trade, the **Borough Market,** off Borough High Street, a little S.W. of London Bridge, is vested in trustees, who transfer the profits to the Guardians of St. Saviour's parish. Here the chief market days are Tuesday, Thursday, and Saturday. The **Spitalfields Market,** for fruit and vegetables, in Commercial Street, Shoreditch, like that at Covent Garden, is in private ownership under a charter of Charles II.; and the busiest days are Tuesday, Thursday, and Saturday. The **Stratford Market** is owned and managed by the Great Eastern Railway Company.

The **Coal Exchange** is at 32, Lower Thames Street, E. of London Bridge, on the N. side of the Thames; the **Corn Exchange** at Mark Lane, Fenchurch Street; the **Hop Exchange** at 24, Southwark Street, S.E.; the **Wool Exchange** in Coleman and Basinghall Streets. Tattersall's famous Horse Market is now in the Knightsbridge Road, a little W. of the Albert Gate (*p.* 68). Aldridge's is on the W. side of St. Martin's Lane.

**Marlborough House.** Pall Mall.—The stately red brick structure that forms the town house of the Prince of Wales is on the S. side of Pall Mall at its W. end (*p.* 92), separated only by a carriage-way from St. James's Palace. It was built by Sir Christopher Wren (1709-10) for the great Duke of Marlborough, on a part of the site of the old pheasantry of St. James's Palace, and dignified as it undoubtedly is, it is singular to find Defoe describing it in 1722 as "in every way answerable to the grandeur of its master." Here the Duke spent his last years of melancholy imbecility, and here also his imperious Duchess passed her widowhood. It was to Marlborough House that the Duchess's Tory rival, her Grace of Buckingham, on the death of her son, sent to ask the loan of the funeral car which had borne the great soldier to his tomb. "It carried my lord of



MARLBOROUGH HOUSE.

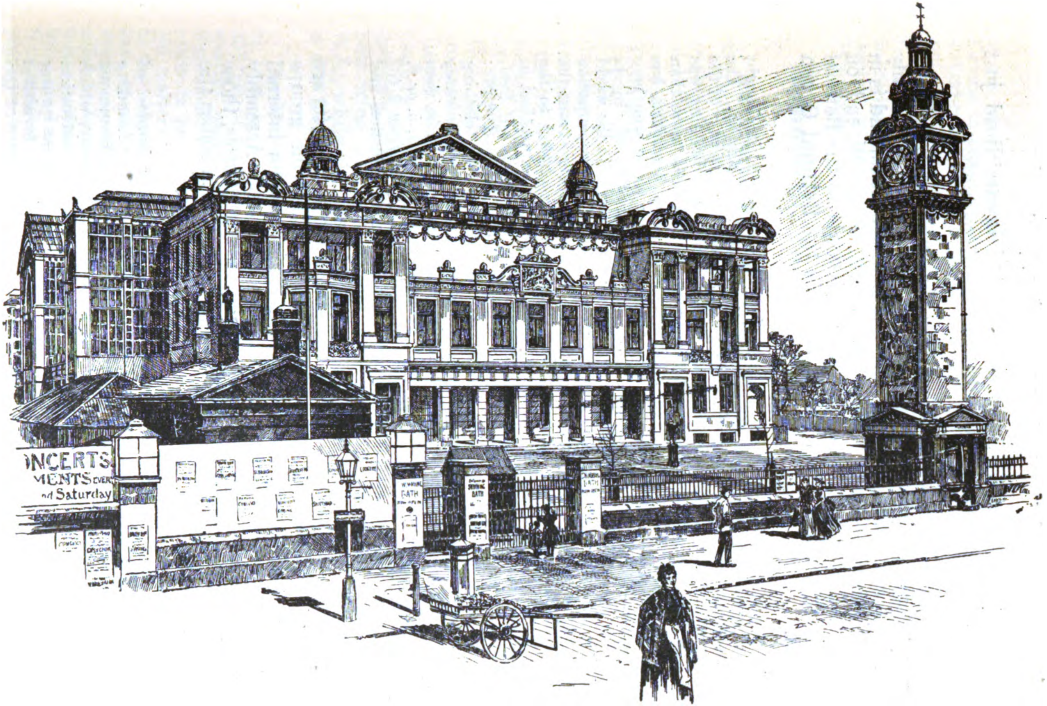
*Photo. H. N. King, Shepherds Bush.*

Marlborough," was the haughty reply, "and it never shall carry any other." "It is of no consequence," replied the Duchess of Buckingham; "since I made the request I have seen the undertaker, who tells me that he can make as good a one for twenty pounds." In 1817 the mansion was bought by the Crown for the Princess Charlotte and Prince Leopold of Saxe-Coburg. The Princess died before the purchase was completed, but her husband lived here until in 1831 he went to reign over Belgium. In 1837, having been renovated, decorated and furnished, it was settled on Queen Adelaide, and here the Dowager-Queen resided till her death in 1849. It was bestowed upon the present King in 1850, on his coming of age, and was his London residence at his marriage in 1863 until he assumed possession of Buckingham Palace.

**Marylebone Road.**—The continuation of the Euston Road (*p.* 43) westwards begins at Osnaburgh Street, near Portland Road Station, and ends at the Edgware Road. On the left will be seen Park Crescent; on the right are several streets leading to Regent's Park (*p.* 99). Further on (left) is Harley Street, a favourite street of West End doctors, where, in the house (No. 73) formerly inhabited by Sir Charles Lyell, Mr. Gladstone was living when a Jingo mob broke his windows.

Near the N. end of Marylebone High Street (left) is **Old Marylebone Church,** built about 1741, and erroneously supposed to be the church which figures in Hogarth's "Harlot's Progress." This print was published in 1735, and the church where the Rake and the Old Maid met at the altar must therefore be that which the present one superseded. It was in this building, however, that *Byron*, and also *Horatia*, the daughter of Nelson and Lady Hamilton, were christened. In the graveyard lie *Charles Wesley*, his resting-place marked by a monument; *Allan Ramsay*, the poet; *Ferguson*, the astronomer; and *Lord George Bentinck*. This church has been supplanted as the parish church by the one to which we next come as we continue our journey along the Marylebone Road.

**New Marylebone Church,** built 1813–17 from the plans of Thomas Hardwick, has a fine altar-piece of the Nativity by Benjamin West, who presented it to the church. Just E. of Baker Street Station is the well-proportioned building in which is housed **Madame Tussaud's Collection of Wax Models** (*p.* 15); opposite is the Marylebone Workhouse; further along (right) is the terminus of the Great Central Railway. Close to Seymour Place (left) are the *Samaritan Free Hospital,* a tasteful building of red brick, *Queen Charlotte's Lying-in Hospital,* originally established at Bayswater, and the *Marylebone Police Court* and other public buildings. Here the Marylebone Road curves round to the left to its junction with Edgware Road. In Chapel Street, which runs to the same road by a more direct route, are *Hyde Park Mansions,* a large


NCERTS
MENTS EVER
nd Saturday
BATH

THE PEOPLE'S PALACE.
*(Photo. W. Wright, Bishopsgate Street Without.)*

group of flats. Chapel Street strikes the Edgware Road just opposite Praed Street, which leads to *Paddington Station*.

**Mile End Road.**—This spacious thoroughfare, which conveys so different an impression of the East End from that generally entertained, is a prolongation of the Whitechapel Road, and is in turn continued eastwards by the Bow Road. At its W. end, on the left, is Cambridge Road, leading northwards to the Bethnal Green Road, another broad street, where is the **Bethnal Green Museum.**

This branch of the Victoria and Albert Museum occupies a site bought by subscription, and is fronted by a majolica fountain by Minton. The interior, a large central hall with a double gallery, is composed partly of the materials of the original Museum at South Kensington. The building was opened on the 24th of June, 1872, and has from the first been more than the merely local museum originally intended. The chief attraction has been a succession of loan collections, and there are now to be seen here the Franks Collection of Continental Porcelain, the collection of objects presented to the late Duke of Saxe-Coburg during his tour round the world in 1867-71, the collection of objects brought from China after the occupation of Pekin by the Allied Powers in 1900, and old English furniture from the Victoria and Albert Museum. Among the art treasures belonging to the Museum is the Dixon Collection of Water Colours and Oils, bequeathed in 1885. But the leading permanent features are a *Collection of Articles of Food*, so arranged as to teach the chemistry and natural history of food-stuffs; another of *Animal Products*, illustrating the manufacture of clothing materials; and a third showing the uses of waste products. The *Doubleday Collection of British Butterflies and Moths* is also to be seen here. *Admission free from* 10 *to* 10 *on Monday, Thursday, and Saturday; from* 10 to 4, 5, *or* 6, *according to the season, on Tuesday, Wednesday, and Friday; and from* 2 *till dusk on Sunday.* The nearest stations are Bethnal Green Junction and Cambridge Heath, on the Great Eastern line.

A few steps from the W. end of the Mile End Road (left) are the **Trinity Almshouses,** one of the most picturesque groups of buildings in London, in all probability, judging from internal evidence, the work of Wren. Adjoining is the Great Assembly Hall; just beyond is another quaint group of Almshouses, those of the Vintners' Association, dating from 1676. Then comes the **People's Palace.**

This Hall of Delight for East London owes its origin to a bequest of £12,250, by Mr. Barber Beaumont, who died in 1841, towards the founding of a Philosophical Institution in the interests of the inhabitants of Beaumont Square. Thanks, however, to the liberality of the Drapers' Company, which contributed £60,000, and of individual donors, instead of a learned institution for the residents of a square, a Palace for the East End at large has sprung up, which provides educational facilities at the same time that it furnishes recreation and amusement for the toiling masses. The chief feature of the building is the elegant *Queens' Hall,* of which the foundation-stone was laid by the then Prince of Wales in 1886, and which was opened by Queen Victoria in 1887. It is adorned with statues of the Queens of England, by F. Verheyden, placed between the double Corinthian columns supporting the roof, and is used for concerts, organ recitals, public meetings, etc. The Library—modelled on the Reading Room of the British Museum—and the Technical Schools, behind the main building, were opened in 1888. The fine Swimming Bath, at the side of the glazed wing known as the Winter Garden, was the gift of Lord Rosebery. There is also an extensive Gymnasium.

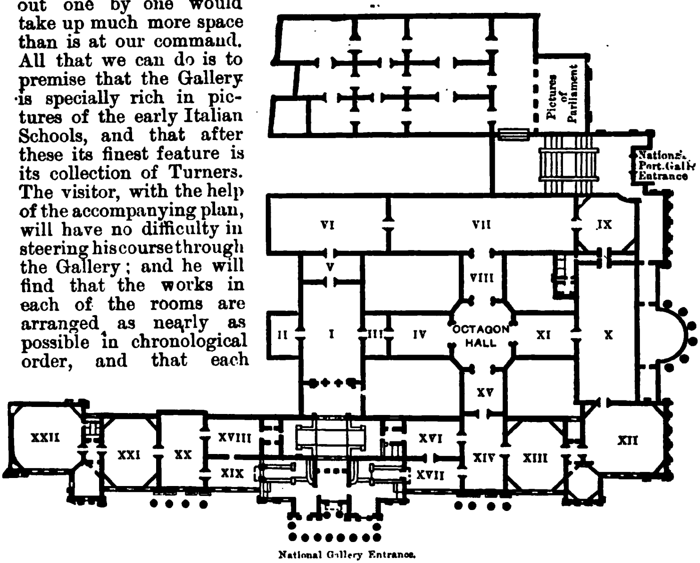
**Monument, The** (*see p.* 66).

**National Gallery,** Trafalgar Square.—Charing Cross Stations (Dist. and S.E.); Charing Cross Pier; 'buses from all parts to Charing Cross.—The National Gallery, the work mainly of William Wilkins, R.A., is worthy neither of its position at the very best point of "the finest site in Europe," looking across Trafalgar Square down Whitehall and Parliament Street to the Palace of Westminster, nor of the fine collection of pictures displayed on its walls. It has been the mark of much contemptuous criticism, and, in happy allusion to its mean little cupolas which are like nothing so much as pepper-boxes, it has been dubbed "The National Cruet-Stand." It stands on the site of the old King's Mews, was begun in 1832, to provide accommodation both for the National Gallery and for the Royal Academy, and, as originally designed, was completed in 1838. In 1869 the Royal Academy "moved" to Burlington House, and the National Gallery took possession of the whole building. But the rapidly growing collection already needed further space, and in 1876 a new wing and the central octagon were added by E. M. Barry, R.A., while further additions were made in 1885-87. The façade is 460 feet in length.

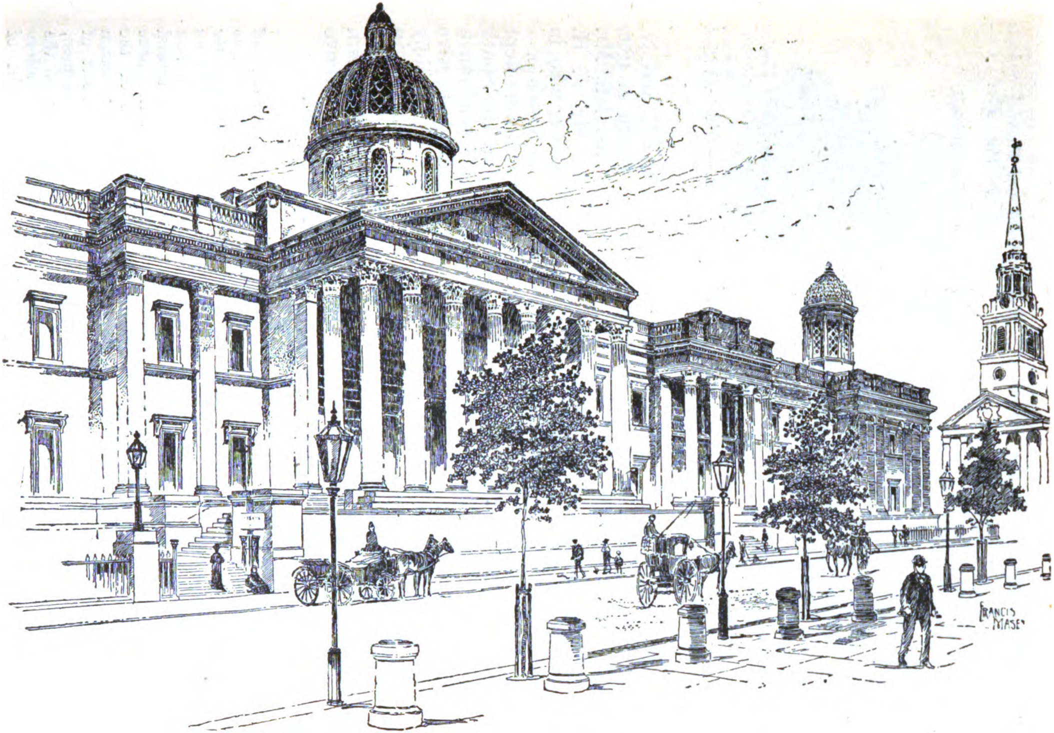
The National Gallery—we speak now of the institution—had its origin in 1824, in the purchase by Lord Liverpool's Government, at a cost of £57,000, of the thirty-eight pictures collected by John Julius Angerstein, a wealthy banker, chiefly during the Napoleonic wars. In 1826 Sir George Beaumont, friend of Wordsworth, and one of those who had been most active in promoting the Gallery, presented to it sixteen precious works by old masters; and in 1831 the Rev. William Holwell-Carr bequeathed to it the whole of his collection, thirty-five in number, which he is said to have spent a fortune in acquiring. In 1847 the Vernon collection of 157 works was added; in 1856 J. M. W. Turner, greatest of our landscape-painters, bequeathed to it 105 of his works in oil, besides a multitude of his water-colours and pencil drawings; and in 1876 it was further enriched with the bequest of Mr. Wynn Ellis, consisting of ninety-four pictures. It is indebted to the generosity of many other private donors, who have given to it both in money and in kind, and it enjoys an annual subsidy from Parliament. Thus it has come about that it can now boast a collection numbering more than 1,400 works, and that a few years ago it was able to pay £70,000 for a single picture.

*The Gallery is open free every weekday except Thursday and Friday (students' days), when a charge of* 6*d. is made. On these days it is open to students at* 10 *and to the public at* 11, *and closes at* 5 *in summer and* 4 *in winter. On other days, opening at* 10, *it closes in Oct., Nov., and Dec. at dusk; in Jan. at* 4; *in Feb. and March at* 5; *in April, May, June, July, Aug., and Sept. at* 6. *On Sunday afternoons, from April to Oct. inclusive, it is open from* 2 *to* 5 *or* 6. *It is closed on Christmas Eve, Christmas Day, and Good Friday.*

The number of noteworthy pictures is so considerable that to point them out one by one would take up much more space than is at our command. All that we can do is to premise that the Gallery is specially rich in pictures of the early Italian Schools, and that after these its finest feature is its collection of Turners. The visitor, with the help of the accompanying plan, will have no difficulty in steering his course through the Gallery; and he will find that the works in each of the rooms are arranged as nearly as possible in chronological order, and that each picture is inscribed with its title and with the name of the painter, with the year of his birth and death, and with the school to which he belongs. Those who desire further information are referred to the authorised sixpenny catalogues—one of the Foreign Schools, another of the British Modern Schools. A larger edition of the former work is on sale at 1s. An illustrated Catalogue, with an Introduction by Sir Edward Poynter, Bart., P.R.A., is also published by Cassell & Company, Limited, price 6d. The following list of the rooms shows how the contents of the Gallery are disposed, the numerals corresponding with those in the plan.



PLAN OF THE NATIONAL GALLERY AND THE NATIONAL PORTRAIT GALLERY.

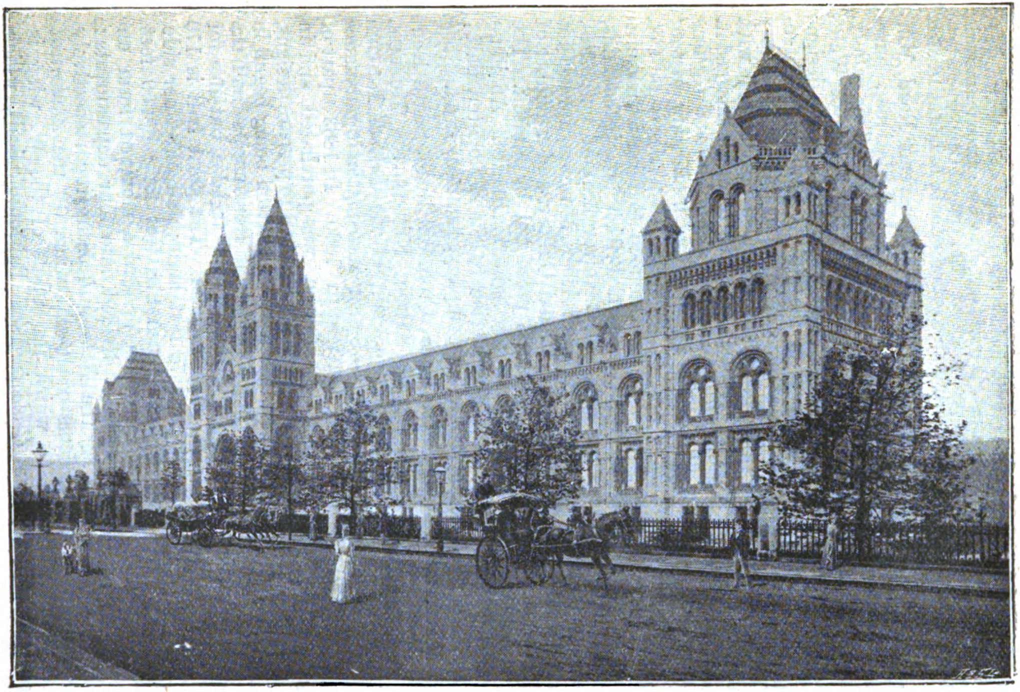

FRANCIS MASEY

THE NATIONAL GALLERY.

NORTH VESTIBULE.—*Early Italian Schools.*
I.—*Tuscan School* (15*th and* 16*th centuries*).
II.—*Sienese School, etc.*
III.—*Tuscan School.*
IV.—*Early Flemish Schools.*
V.—*Ferrarese and Early Bolognese Schools.*
VI.—*Umbrian School, etc.*
VII.—*Venetian and Brescian Schools.*
VIII.—*Schools of Venice and the Venetian Territory.*
IX.—*Schools of Lombardy and Parma.*
X.—*Dutch and Flemish Schools.*
XI.—*Dutch and Flemish Schools.*
XII.—*Dutch and Flemish Schools* (*including the Peel Collection*).
XIII.—*Late Italian Schools.*
XIV.—*Spanish School.*
XV.—*German School.*
XVI.—*French School.*
XVII.—*French School.*
XVIII.—*Old British School.*
XIX.—*Old British School.*
XX.—*British School.*
XXI.—*Modern British School.*
XXII.—*Turner Gallery.*
OCTAGONAL HALL.—*Schools of Venice and the Venetian Territory.*
EAST VESTIBULE.—*Old British School.*
WEST VESTIBULE.—*Old British School.*

To the National Gallery has been added, on the E. and N. sides, the **National Portrait Gallery,** which was begun in 1890 and opened in 1896. The building, designed by the late Mr. Ewan Christian, whose plans were completed by Mr. J. H. Christian, owes its existence to Mr. W. H. Alexander, who in 1888 undertook to devote a sum of £80,000 to the provision of a Gallery for the National Collection of Portraits, which were kept first at 29, Great George Street, Westminster, then at the South Kensington Museum, and afterwards at the Bethnal Green branch of that institution. The building is not a particularly effective one, which may perhaps be partly due to the general harmony which the architect appears to have felt himself obliged to maintain with the older structure. The E. wing, with the main entrance facing St. Martin's Place, is much more pleasing than the plain and heavy N. façade, fronting the Charing Cross Road. Above the windows are medallion busts by Mr. F. C. Thomas, jun.

*The Portrait Gallery is open free on Monday, Tuesday, Wednesday, and Saturday, from* 10 *to* 4 *in Jan., Feb., Nov., and Dec., to* 5 *in March and Oct., to* 6 *from April to Sept. inclusive. On Thursday and Friday* (*students' days*) *the public are admitted on payment of a fee of* 6*d.; on these days the Gallery closes at* 5 *in summer and at* 4 *in winter. On Sunday afternoon it is open* (*free*) *from* 2.30 *to* 5.30 *from April to Oct. inclusive.* The visitor is advised to ascend at once to the top floor, where are arranged, chronologically, the more ancient portraits, including those of sovereigns and celebrities of the Plantagenet, Tudor, Stuart and Commonwealth, and early Hanoverian periods. The portraits on the upper floor of the E. wing and most of those on the first floor are disposed in groups of artists, statesmen, actors, etc. The sculptures will be found on the lower floor of the E. wing; the large Pictures of the Houses of Parliament in the Gallery of the upper basement, approached by the staircase on the right of



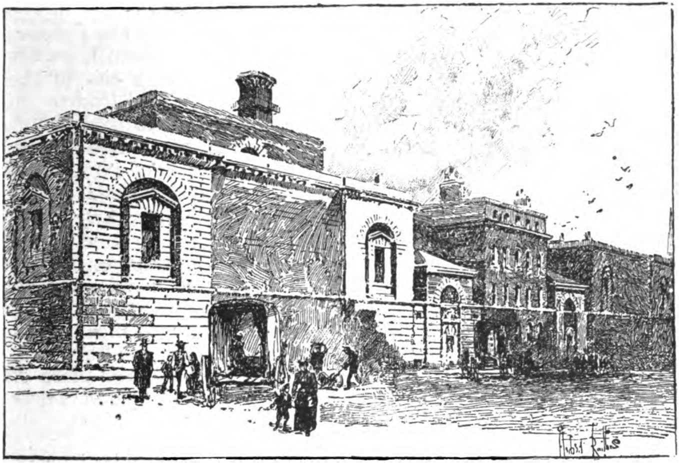
THE NATURAL HISTORY MUSEUM (*p.* 86).

the entrance. The modern portraits include the splendid series by *Mr. G. F. Watts, R.A.*, the gift of the artist. A bright day should be chosen for the visit, most of the galleries being but poorly lighted. The Official Catalogue is to be had for 6d. Photographs of nearly all the portraits can be bought at 1s. each.

**National Gallery of British Art,** Grosvenor Road, Millbank.—St. James's Park, Victoria, and Vauxhall Stations; 'buses to Victoria, tram from Victoria to Vauxhall Bridge.—This gallery, known as the Tate Gallery, was opened by the Prince of Wales (now King Edward VII.) in 1897, and was built from the designs of Mr. Sidney Smith on a part of the site of Millbank Penitentiary. The cost, over £100,000, was defrayed by the late Sir Henry Tate, Bart., of Park Hill, Streatham, who also presented it with upwards of sixty examples of British art, and afterwards enlarged it. The gallery *is open during the same hours as the National Gallery* (*see p.* 82), *but students' days are Tuesday and Wednesday, instead of Thursday and Friday. On Sundays, from April to Oct. inclusive, it is open from* 2 *to* 6. Intended to form a treasure-house of the productions of modern British art, it contains, besides the founder's pictures, the Chantrey bequest purchases, removed hither from the Victoria and Albert Museum, upwards of a hundred canvases from the National Gallery, and a number of Mr. G. F. Watts's finest paintings, presented by himself. The pictures are bestowed in admirably lighted galleries. An illustrated Catalogue, with an Introduction by Sir E. Poynter, Bart., P.R.A., is published by Cassell & Company, Limited, at 6d.

**Natural History Museum,** Cromwell Road, South Kensington (for means of access, see SOUTH KENSINGTON MUSEUM, *p.* 124).—The Natural History branch of the British Museum was removed from Bloomsbury to South Kensington in pursuance of a resolution passed by the Trustees in 1860. In 1863 a part of the site of the International Exhibition was purchased, and in 1868 Mr. Alfred Waterhouse was commissioned to prepare designs, which were approved in 1871, the work of erection being begun in 1873 and completed in 1880. The style is Romanesque, and the material employed, not only for the external façades, but also for the interior wall surfaces, is terra-cotta. The great hall is 170 feet long by 97 feet wide and 72 feet high; and on either side of it are two long galleries, each 278 feet long by 50 feet wide, repeated on the first floor, and in a modified form on the second. The Museum is divided into four departments: (1) the *Mineralogical*, (2) the *Botanical*, occupying respectively the first and second floors of the E. wing, (3) the *Zoological* (*i.e.* recent Zoology), to which the whole of the W. wing is devoted, and (4) the *Geological* (or Palæontological), which will be found in the galleries of the ground floor of the

E. wing. The Great Hall is occupied with the morphological or introductory collections, and with several cases illustrating various points of interest in Natural History. The North Hall contains a collection of domesticated animals (dogs, sheep, cattle, etc.) and a series of preparations illustrating insects injurious or beneficial to agriculture. On the first landing of the staircase is a statue of *Charles Darwin* (*d.* 1882), by Boehm; at the top of the stairs leading to the second floor is one of *Sir Joseph Banks*, the botanist (*d.* 1820), by Chantrey; in the great Hall are statues of *Sir Richard Owen* (*d.* 1892), by Brock, and *Professor Huxley* (*d.* 1895), by Onslow Ford.



NEWGATE BEFORE ITS DEMOLITION.

*The Museum (admission free) opens daily (except on Sunday, Good Friday, and Christmas Day) at* 10, *and closes at* 4 *from Nov. to Jan., at* 4.30 *in Feb., at* 5.30 *in March, at* 6 *from April to Aug., at* 5.30 *in Sept., and at* 5 *in Oct. From May* 1*st to the middle of July it remains open, on Monday and Saturday only, till* 8, *and from the middle of July to the end of Aug. till* 7. *On Sunday it is open from* 2.30 *to* 7 *from May to August inclusive, and during the rest of the year from* 2 *to weekday closing time.* The instructive General Guide is to be had for 3d.; there are also cheap sectional guides.

**Newgate Prison.**—This grim gaol, which stood at the north end of the Old Bailey (*p.* 52), is now a thing of the past, having been demolished in 1902–3 to make way for the New Sessions House. It dated from 1770, and was designed by the younger Dance, the architect responsible for the front of the Guildhall. Set on fire in 1780 by the Gordon rioters, as Dickens has so powerfully described in "Barnaby Rudge," it was restored two years later; and more recently, in 1858, the interior was rebuilt on the separate-cell system, to accommodate about two hundred prisoners. In its later days it was used only for the detention of persons awaiting their trial at the Central Criminal Court, or condemned in that court to pay the ultimate penalty of the law. The executions took place within the prison precincts; formerly, from 1783 down to 1868, they were conducted in the Old Bailey; and before 1783 the convicts were conveyed to *Tyburn*, where stood the gallows on the site of the house at the S.E. corner of Connaught Square, just N. of the Marble Arch end of the Bayswater Road. Pending the erection of the new Courts on the site of the gaol, the business of the **Central Criminal Court** is still carried on in the Old Bailey Sessions House, which *is open to the public on ordinary occasions*; but when cases of exceptional interest are being tried, a Sheriff's order must be obtained.

The imposing Perpendicular church in Holborn, nearly opposite the N. end of the Old Bailey, with a greatly turreted tower and an elegant parvised porch, is that of **St. Sepulchre,** famous from its connection with Newgate. At one time malefactors on their way to Tyburn were presented with a nosegay from its steps; and one of the last to receive this well-meant but incongruous attention was John Rann, more familiar as "Sixteen-string Jack, hanged in 1774. The church is the burial-place of Roger Ascham and of Captain John Smith, the adventurer whose life was saved by the Indian maiden Pocahontas.

**Oxford Street.**—Including New Oxford Street, its E. portion, stretching from Tottenham Court Road eastwards, this thoroughfare extends for a mile and a half from the Marble Arch (*p.* 96) to Holborn (*p.* 50), along the line of the Roman Via Trinobantina. Beneath it now runs the Central London Electric Railway (*p.* 7), with stations at convenient intervals. At its W. end formerly stood Tyburn Turnpike; and just round the corner
of *Edgware Road*, leading to Maida Vale, Kilbu
Edgware and St. Albans, once stood, on the right ha
with balconies, whence the sheriffs and other
the executions on Tyburn Gallows (see ab
Hyde Park Place, the row of mansions on the
Street, flanking the entrance to Great Cumb
Dickens stayed for a few months in th

invitation of Mr. Milner-Gibson, and wrote more than one number of "Edwin Drood," before he retired to Gadshill to die. A little further on (left) is Portman Street, leading to one of the many squares which flank Oxford Street, especially on the N. side.

**Portman Square** is named after the family that owns the land on which it is built. The large house (No. 22) at the N.W. corner, re-cased with red brick some years ago, was built for Mrs. Montagu, the leading spirit of the famous Blue-Stocking Club. The house remained with the Montagus till 1874, when it passed to Lord Portman, who made it his town residence.

The next turning but one out of Oxford Street—Duke Street—leads on the left to **Manchester Square**, on the N. side of which is **Hertford House**, originally called Manchester House, after the Duke who, in 1776, began to build it. Here is the **Wallace Collection** of pictures, sculpture, arms and armour, furniture and objects of art, formed by the third and fourth Marquises of Hertford, and bequeathed by the latter to the late Sir Richard Wallace, by whom it was considerably augmented. When Lady Wallace died, early in 1897, it was found that she had left the collection, which has been estimated to be worth from three to five millions, to the nation, subject to certain conditions, which the Government have fulfilled. Hertford House, which has been purchased by the Government as the permanent home of the collection, is *open free on Mondays from 12 noon, and on Wednesdays, Thursdays, and Saturdays from 10 a.m., and closes at 4 in January, November, and December; 4.30 in February; 5 in March and October; and 6 in April, May, June, July, August, and September. On Tuesdays and Fridays, when a fee of 6d. is charged, it opens at 10, and closes as above. On Sundays it is open (free) from 2 to 5 in April and October, and to 6 in May, June, July, August, and September.*

Duke Street (to return to Oxford Street) leads on the S. (right) to **Grosvenor Square**, where, as in Berkeley Square (*p. 103*), may still be seen, on the tops of the railings, extinguishers for the links which ceased to be used about the year 1807.

The pedestal in the centre of Grosvenor Square once supported a statue of George I., erected by Sir Richard Grosvenor in 1726, but soon after it was set up "some villains dismembered it in the most shameful manner," and it had to be removed. Grosvenor Square has had many famous residents, among them the twel[illegible] of Derby (at No. 23), who came here to live after his marriage w[illegible]en the actress; Lord Stratford de Redcliffe, the great ambassa[illegible]er house between Upper Grosvenor and South Audley Stre[illegible]o. 10); and the philanthropic Earl of Shaftesbury (at N[illegible]se of the Earl of Harrowby, on the S. side, is memora[illegible] that Thistlewood and the other Cato Street conspi[illegible]sinate the Cabinet of George IV. on the 23rd of Fe[illegible]isters were to have dined here with the Lord Harr[illegible] on the N. side, is the Italian Embassy. Running [illegible]s Brook Street, where, on the S. side, is a plain [illegible]pied by Handel. At the bottom of South Au[illegible]are on the S.W. side, is Chesterfield House, [illegible] by Isaac Ware in 1747 for the Earl [illegible]clined, and who here wrote the "[illegible] one of his most pungent epigrams. In Upper Grosvenor Street, leading from the S. side of the square westwards to Park Lane, is **Grosvenor House**, the town residence of the Duke of Westminster, fronted by a handsome stone screen of open arches, and containing a fine collection of pictures, *which may sometimes be seen in May and June by applying for tickets to the Duke's private secretary.* Grosvenor House was built for the Duke of Gloucester, son of George II., but the screen and the W. wing, both designed by T. Cundy, are of later date, the latter being completed only in 1842.

Beyond Duke Street we reach Bond Street (right), famous for its picture galleries and handsome shops; the upper part of it is known as New, the lower or Piccadilly portion as Old, Bond Street. Then comes Holles Street (left), leading to Cavendish Square, which, with the adjoining streets (Harley, Wigmore, Holles, Henrietta and Mortimer Streets, and Portland Place), was named after Robert Harley and his son, first and second Earls of Oxford, and various of their relatives.

In **Cavendish Square** is a statue in bronze, by Campbell, of *Lord George Bentinck* (*d.* 1848), for a while Conservative leader in the House of Commons. Formerly there was also a statue in marble, by Chew, of the *Duke of Cumberland*, the "butcher of Culloden," which replaced one of gilded lead erected in honour of the same hero in 1770. The heavy mansion in the centre of the W. side of the square is Harcourt House, built for Lord Bingley in 1722-23, acquired at his death by the Earl of Harcourt, and afterwards the town residence of the Dukes of Portland.

Again returning to Oxford Street, we see, opposite Holles Street, Harewood Place (right), giving access to **Hanover Square.**

On the S. side of this square is a statue of *William Pitt*, by Chantrey, set up in 1831. In Tenterden Street, running W. from the N. side of the square, are the head-quarters of the **Royal Academy of Music**, a singularly mean-looking building for one of the most important of London's artistic institutions, founded by the Earl of Westmorland in 1822, to provide advanced tuition in music. A few steps down George Street, which extends southwards from the square, is **St. George's Church**, where so many fashionable marriages—among them that of Sir William Hamilton to Emma Harte, afterwards Nelson's mistress—have been celebrated. It was built in 1722-24, and it is not easy to understand the admiration that has been lavished upon it. In 1896 it was seriously damaged by fire.

Now comes Oxford (or as it sometimes called, by an unpardonable confusion, Regent) Circus, where Oxford Street is carried across Regent Street (*p.* 108). Some four hundreds yards further on is the handsome Princess's Theatre (left), which has been more than once rebuilt, the last time in 1879-80. On the other side of the street is "The Pantheon," named after the building erected in 1770-71 by James Wyatt as a kind of "winter Ranelagh Gardens"; the present edifice, at one time a bazaar, is now occupied as wine stores. A little further on (right) is the

Soho Bazaar, behind which is Soho Square. Then comes *Tottenham Court Road* (left), leading N. to Euston Road, and Charing Cross Road (right), running S. to Charing Cross. In *High Street*, which curves round to Broad Street from the corner of Charing Cross Road, is the church and churchyard of **St. Giles in the Fields**, where are buried Chapman, the earliest translator of Homer, whose tombstone may be seen against the exterior S. wall; Lord Herbert of Cherbury, Shirley the dramatist, Andrew Marvell, publicist and poet, and Sir Roger L'Estrange, the bitter pamphleteer. In the graveyard is the tomb of Richard Pendrill, one of those to whom Charles II. owed his escape after Worcester fight.

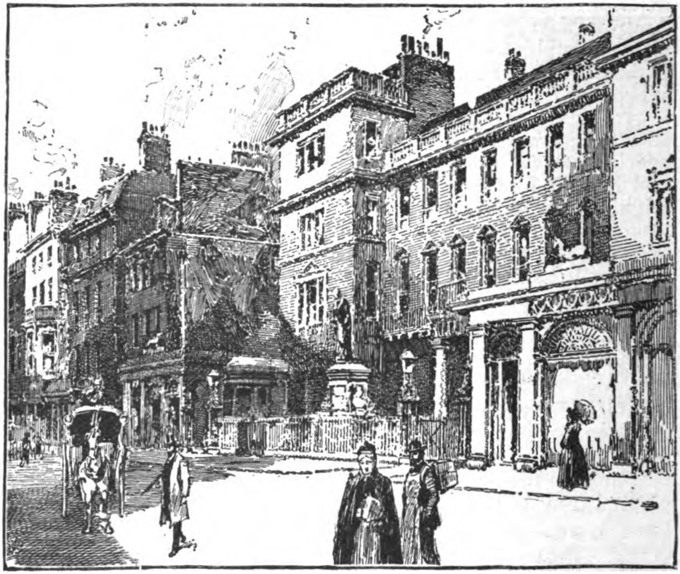
We now find ourselves in New Oxford Street, which was constructed through the old "Rookery of St. Giles" at a cost of nearly £300,000. On the left, at the angle of Tottenham Court Road and New Oxford Street, is Meux's Brewery, founded early in the reign of George III. Beyond, are several streets (left) leading to the British Museum (*p.* 17), which is surrounded by squares—on the W. by **Bedford Square**, once the haunt of judges; on the N.E. by **Russell Square**, on the S. side of which is Westmacott's statue of the fifth *Duke of Bedford*, with one hand resting on a plough and the other holding some ears of corn, in allusion to his furtherance of agriculture; and on the S.E. by **Bloomsbury Square**, where, facing the Bedford statue, is one of *Charles James Fox*, also by Westmacott. In Hart Street, between the S. side of Bloomsbury Square and New Oxford Street, is one of the most grotesque of churches, that of St. George, Bloomsbury, built in 1731 by Hawksmoor, with a statue of George I., in Roman costume, on the summit of the steeple. It was this steeple that elicited from Horace Walpole the epigram—

> "When Harry the Eighth left the Pope in the lurch,
> The people of England made him 'Head of the Church';
> But George's good subjects, the Bloomsbury people,
> Instead of the Church, made him 'Head of the Steeple.'"

**Pall Mall.**—The centre of Club-land, like the Mall, which runs parallel with it to the S., is named after the game of *paille maille*, from which has developed the modern croquet. It extends from St. James's Street to Trafalgar Square, the E. part of it being known as Pall Mall East.

Pall Mall is continued westwards, past St. James's Palace, by Cleveland Row, at the end of which is **Bridgewater House**, the fine town residence of the Earl of Ellesmere, one of the works of Sir Charles Barry, famous for its magnificent picture gallery. In St. James's Street, running N. to Piccadilly at the west end of Pall Mall, are several famous clubs. On the right are the *Junior Army and Navy* (No. 10), *Boodle's* (No. 28), and *White's*

(Nos. 37 and 38); on the left, the *Thatched House* (No. 86), the *Conservative*, next door (No. 74), *Arthur's* (Nos. 69 and 70), *The Cocoa Tree* (No. 63), *Brooks's* (between 60 and 61), and the *Devonshire* (No. 50), which occupies the premises of Crockford's Gaming-house. Diverging from St. James's Street on the right is King Street, on the N. side of which (No. 8) are the sale-rooms of Messrs. Christie, Manson and Woods, the art auctioneers, and on the S. side the *St. James's Theatre* and (No. 26) *Willis's Restaurant*.



THE WAR OFFICE.

Now beginning our perambulation of Pall Mall itself, we see on the right, where sentries are pacing to and fro, the corner of the gardens of Marlborough House (*p.* 76). The first house on the same side (No. 68) is the *New Oxford and Cambridge Club*, and then come, in succession, the London Joint Stock Bank (No. 69), the *Guards' Club* (No. 70), and the *Oxford and Cambridge Club* (Nos. 71—76), with a portico of elegant Corinthian columns. Nos. 81 and 82 (right) formed part of one mansion, known as **Schomberg House,** built during the Commonwealth, and named after the Duke of Schomberg, one of

William III.'s Dutch generals, who was killed at the Battle of the Boyne. The Duke of Cumberland, the victor of Culloden, afterwards lived here; and in a room on the second floor Gainsborough died in 1788. The **War Office** (right) may be distinguished by Foley's statue of *Lord Herbert of Lea* (better known as Sidney Herbert, the War Secretary who organised the Volunteer movement), representing him in an extremely pensive mood. On the left, at the corner of St. James's Square, is the *Army and Navy Club* (Nos. 36—39), and separated from it by the roadway leading to the square is the **Junior Carlton** (Nos. 30—35).

In **St. James's Square**, occupying the centre, is Bacon's equestrian statue of *William III.;* here also, on the W. side, is the *London Library*, and, among other town houses of the nobility, those of the Duke of Norfolk, at the S.E. angle, and next to it that of the Earls of Derby.

Returning to Pall Mall, we pass (right) the chief of the Conservative Clubs, the *Carlton* (No. 94), its façade embellished with pillars and pilasters of polished red granite, an imitation, by Sir Robert and Sydney Smirke, of the old library of Petrarch's foundation in the Piazza of St. Mark at Venice. The club was established in 1832, and in its handsome smoking-room are from time to time held meetings at which the policy of the party is determined. Divided from it only by the roadway leading to Carlton House Terrace (*p.* 143) is the chief Liberal club, the *Reform* (No. 104), built by Sir Charles Barry in 1841 from designs founded on the Farnese Palace at Rome. Next to the Reform is the *Travellers' Club* (No. 106), the earliest of Sir Charles Barry's more notable works in London; and adjoining this is the chief club of the learned professions, the *Athenæum* (No. 107), built by Decimus Burton in 1826. It is ornamented with a sculptured frieze, and over the entrance, which fronts Waterloo Place (*p.* 142), is a statue of Minerva, by Baily. Facing the Athenæum, on the other side of Waterloo Place, is the leading military and naval club, the *United Service*, established (though not on the present site) as long ago as 1815. A little beyond (left) is the site of Her Majesty's Opera House, pulled down in 1893; the ground is now occupied by Mr. Beerbohm Tree's theatre, opened in 1897, and by the Carlton Hotel. Now comes the Haymarket (left), leading to Piccadilly. The equestrian statue of *George III.* at the point where Pall Mall East begins and Cockspur Street bends off the right, is by Wyatt, and was placed here in 1837. The building at the end of Pall Mall, on the right, is the *Royal College of Physicians*, for which see *p.* 141.

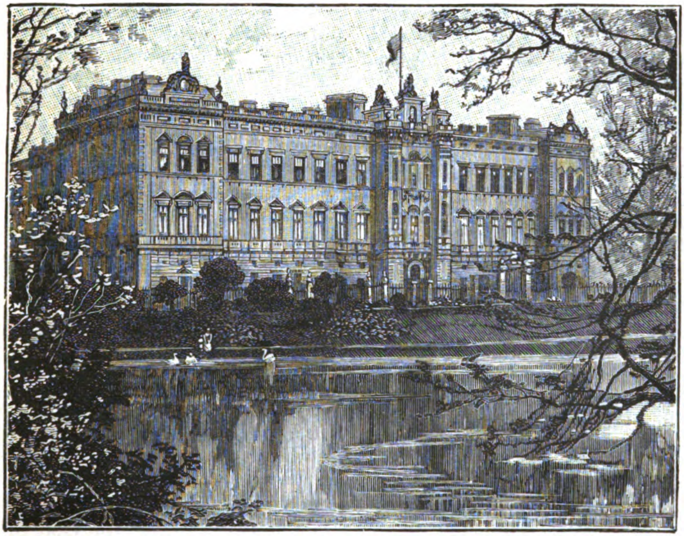
**Park Lane.**—In the reign of Queen Anne this thoroughfare, which skirts Hyde Park on the E., from Piccadilly to Oxford

Street, was a desolate by-road, and was spoken of as "the lane leading from Piccadilly to Tyburn." The house at its S.W. corner, abutting on Piccadilly, is *Gloucester House*, the residence of the Duke of Cambridge (*p.* 102). A little way up Park Lane, between Brick Street and Hertford Street, is **Londonderry House,** the mansion of the Marquis whose name it bears, built about 1850 by S. and B. Wyatt. Just beyond Great Stanhope Street, at No. 24, is the house of Lord Brassey, containing the **Brassey Museum,** a collection of curiosities formed by the late Lady Brassey in her *Sunbeam* expeditions. *Admission is only granted to parties of visitors who are members of societies or clubs, on written application to Lord Brassey's private secretary*, 4, *Great George Street, Westminster*. The large house opposite Stanhope Gate, in the Italian style, with gardens abutting on Park Lane and Deanery Street, is **Dorchester House,** the property of Captain Holford, one of the equerries of H.M. King Edward VII. Built in 1851-52 by Mr. Lewis Vulliamy, it forms a parallelogram about 105 feet wide and 135 feet in depth. It was here that the Shahzada stayed during his visit to London in 1895, it having been hired by the India Office for his use; until then it had been unoccupied since the death of Mr. R. S. Holford. In **Dudley House,** now the residence of Mr. J. B. Robinson, the South African millionaire, just N. of King Street Mews, lived the eccentric Earl of Dudley (*d.* 1838), Canning's Foreign Secretary, whom one of the ladies of the court of George IV. summed up as "a man who promised much, did little, and died mad."

**Parks, The.**—The most beautiful of the parks of London is that of **St. James,** which is 93 acres in extent, is bounded on the E. by the Government Offices in Whitehall, on the S. by Birdcage Walk, so-called from the aviary kept here by Charles II., on the N. by the Mall, and on the W. by Buckingham Palace. In early times a marsh belonging to a hospital for lepers, it was converted into a deer park by Henry VIII., was extended and laid out by Le Nôtre under Charles II., and was transformed by Nash in the reign of George IV. Near the E. end of the ornamental water, which is spanned in the centre by a pretty little suspension bridge, is *Duck Island*, the breeding-place of the waterfowl which form one of the chief attractions of the Park. Boats may be hired near the S.W. corner of the lake. On the S. side of Birdcage Walk are the *Wellington Barracks*, dating from 1834, and occupied by a battalion of the Household Troops. Passing along the Mall, from E. to W., the visitor sees in succession, on his right, Carlton House Terrace (*p.* 143), with the York Column (*p.* 142), in the centre, Marlborough House (*p.* 76), St. James's

Palace, with Clarence House (*p.* 115), and, lastly, **Stafford House,** the stately town mansion of the Duke of Sutherland, containing a splendid picture-gallery, *to which the public are admitted, by application to the Duke's private secretary, on Friday afternoon during the season—i.e.* from the time the house is uncovered in the spring till the end of July.

**Buckingham Palace,** the Sovereign's London residence, of which the chief façade overlooks St. James's Park, stands on the site of Buckingham



BUCKINGHAM PALACE.

House, built by Sheffield, Duke of Buckingham, in 1703, acquired by George III. in 1761, and rebuilt by Nash in 1825 at the order of George IV. It was not occupied by William IV., who chose rather to dwell in St. James's Palace; but when Queen Victoria ascended the throne she began to reside here: in it were held her Majesty's Drawing Rooms, and in it King Edward and Queen Alexandra hold their Courts. The chief façade was built by Blore in 1810, under the supervision of the Prince Consort. There is no admittance, even to the Picture Gallery, when the Sovereign is in residence; and at other times it is only in exceptional cases that the Lord Chamberlain gives the desired permission. The *Royal Mews*, however, in the Buckingham Palace Road, on the S. side of the Gardens (entrance from Queen's Row), may be viewed by applying to the Master of the Horse for an order. Here are to be seen the stables, the harness-room, the coach-houses, and a riding-house; the most striking object of all being the gorgeous State Carriage, constructed in 1762 at a cost of over £7,000, from designs by Sir W. Chambers, and decorated by Cipriani. The Mews was built in 1824, and covers three-and-a-half acres of ground. The *Gardens* of the Palace, extending westwards to Grosvenor Place, southwards to Buckingham Palace Road, and northwards to Constitution Hill, are forty-three acres in extent, and contain a lake of five acres.

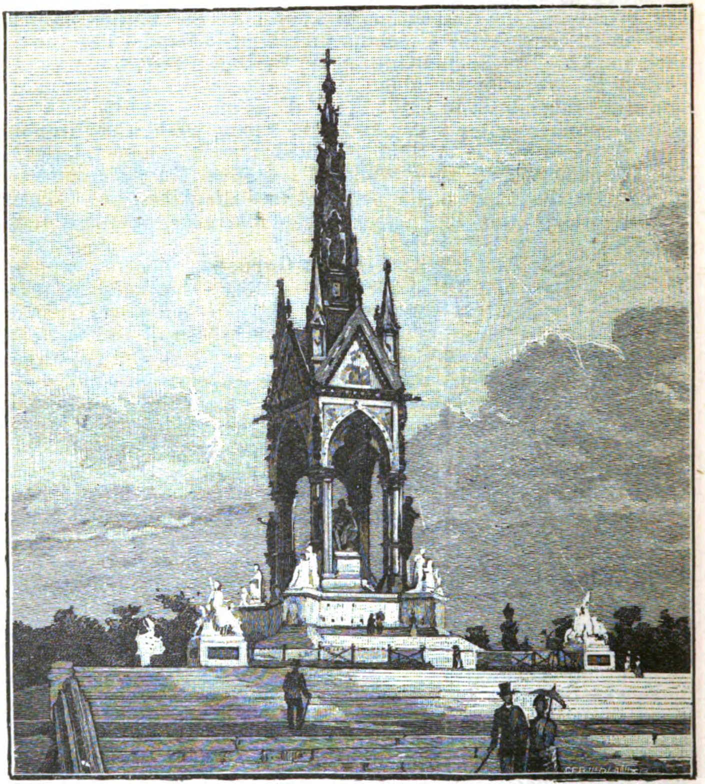
St. James's Park is separated by the W. end of the Mall from the **Green Park,** which measures 54 acres. At the S.E. angle is *Stafford House*, referred to above; the fine mansion next but one to this on the N. side, with a balustraded terrace and a balcony to the first floor, is *Bridgewater House*, the Earl of Ellesmere's town house (*p.* 91); and N. of this again, with a Doric colonnade supporting a pediment surmounted by statues, is *Spencer House*, Earl Spencer's town residence. On the N. the park is bounded by Piccadilly (*p.* 103); on the S. it is separated from the gardens of Buckingham Palace by Constitution Hill, where three attempts were made on the life of Queen Victoria, and where Sir Robert Peel was thrown from his horse and killed in 1850. At the W. end of the hill is the *Green Park Arch*, erected at Hyde Park Corner in 1846 and removed hither in 1883, Wyatt's equestrian statue of the Duke of Wellington which surmounted it being relegated to the comparative seclusion of Aldershot.

Only the roadway divides the Green Park from **Hyde Park,** the most fashionable of the London pleasaunces, covering 361 acres. and named after the Manor of Hyde, one of the demesnes of Westminster Abbey, which Henry VIII. converted into a park. The fine entrance facing the Green Park, and next to Apsley House (*p.* 100), is known as *Hyde Park Corner*, erected in 1828 by Decimus Burton, who designed the reliefs from the Elgin Marbles, now in the British Museum. The other chief entrance is that at the N.E. corner of the park, where stands the noble **Marble Arch,** modelled on the Arch of Constantine for George IV., at a cost of £80,000, and brought hither from Buckingham Palace in 1851. The reliefs on the N. front were chiselled by Westmacott, those on the S. front by Baily. On a mound just within the Hyde Park Corner Gate is the **Achilles Monument,** a memorial of the Duke of Wellington "and his brave companions-in-arms," in the form of a statue of Achilles, by Westmacott, cast from cannon captured in the Peninsular War and at Waterloo, and raised in 1822 with money subscribed by Englishwomen. From Hyde Park Corner runs westwards the avenue known as **The Drive,** crowded between 11 and 1, and from 5 to 7, during the season, with the carriages of the aristocracy. Parallel with it on the N. is the track affected by equestrians, the famous **Rotten**

**Row,** which between 1 and 2 on Sunday is the scene of the Church Parade. In 1895 these and the other roads in the park were, up till noon, thrown open to cyclists, who had before this taken possession of Battersea Park. The drive which, starting from the Achilles Monument, a little N. of the Row, skirts the N. side of the Serpentine, is known as the **Ladies' Mile;** here in the season the Coaching and Four-in-hand Clubs hold their meets. The **Serpentine,** made by Queen Caroline, wife of George II., is spanned in about the middle by Sir John Rennie's graceful bridge, built in 1826. The lake is much used by bathers in the summer before 8 a.m. and after 8 p.m., while when frozen over in the winter it is thronged by skaters, in whose interests the Humane Society has established a station not far from the bridge. On the S. side of the park, between the Albert and Prince of Wales Gates, are the Knightsbridge Barracks, rebuilt a few years ago.

W. of Hyde Park are **Kensington Gardens** (275 acres), which, if less pretty than St. James's Park, form the finest of the parks of London. They were laid out by William III. and Queen Mary, as the grounds of their new palace of Kensington, which overlooks them on the W., and were enlarged and improved by George II.'s Queen Caroline, under the supervision of Bridgeman, the landscape gardener. On the W. side of the Round Pond, where model-boat sailing is extensively indulged in by children of various growths, is a statue of *Queen Victoria*, by the Duchess of Argyll (Princess Louise); the statue of Dr. Jenner, on the N. side of the Gardens, is by Marshall. The road between the palace and the pond, running between Bayswater and Kensington, is the Broad Walk.

On the S. side of the Gardens, facing the Albert Hall (*p.* 71), is the **Albert Memorial,** erected, to quote the inscription around the canopy, "by Queen Victoria and her people to the memory of Albert, Prince Consort, as a tribute of their gratitude for a life devoted to the public good." The most sumptuous memorial in the kingdom, it cost upwards of £120,000, of which half was defrayed by subscriptions, while Parliament contributed £50,000. It was designed by Sir Gilbert Scott, but other artists had part in the noble work. The bronze-gilt figure of the Prince in the robes of the Garter is by Foley; the reliefs on the basement are by Philip and Armstead, the former being responsible for the Architects and Sculptors, the latter for the Poets and Painters; the groups of Europe Asia, Africa, and America, at the angles of the steps, are respectively by Macdowell, Foley, Theed, and Bell; those of Agriculture, Industry, Commerce, and Architecture, at the corners of the pedestal, are by Calder Marshall, Weekes, Thomas Thornycroft, and Lawlor. The cross above the spire rises to a height of 175 feet from the ground, and each of the flights of steps is 130 feet wide.



THE ALBERT MEMORIAL.

**Kensington Palace**, on the W. side of Kensington Gardens, is remarkable for its associations with royalty rather than for any architectural qualities, its prevailing characteristic being what Leigh Hunt called its "Dutch solidity," adding, that if Windsor Castle is a place to receive monarchs in, and Buckingham Palace to see fashion in, Kensington Palace "seems a place to drink tea in." It owes its origin to Finch, first Earl of Nottingham, and was acquired of the second Earl by William III., at whose order considerable additions were made to it by Sir Christopher Wren. The banqueting-house was built by Queen Anne, and the palace was further added to by George I. In one of the lower S.E. rooms, which has now been done up to present the exact appearance which it had in 1819, Queen Victoria was born; in the grand saloon she was christened; and it was while living here that she received the news of her accession. Of late years the Palace has been occupied by various members of the royal family, and by beneficiaries of the Crown. *The State Apartments are open to the public every day in the year except Wednesdays, Christmas Day, and Good Friday, from* 10 *to* 6 *in summer, from* 10 *to* 4 *in winter. On Sundays they open at* 2. In the Palace Chapel, service (*open to the public*) is held at 11.30 a.m. on Sunday.

The pleasure-ground of N.W. London, **Regent's Park** (470 acres), extending between Marylebone Road on the S. and Primrose Hill on the N., is named after the Prince Regent (whose association with it is mentioned on *p.* 108), and in earlier days, before it was laid out by Nash, was known as Old Marylebone Fields. Running through it from N. to S. is the **Broad Walk**, lined with fine chestnut-trees, and at the N. end of this, on the W. side, are the *Zoological Gardens* (*p.* 156). Towards the S. end, enclosed by the Inner Circle, and partly surrounded by a lake of very irregular formation, which is spanned by several suspension bridges, are the gardens and museum of the *Royal Botanic Society, open to the public on Monday and Saturday on payment of* 1*s.*; *on other days* (*including Sunday*) *admission can only be procured by a Fellow's order.* In these Gardens Flower Shows are from time to time held, and on Wednesdays in May, June, and July there are fashionable Musical Promenades. A little to the S. are the grounds of the *Toxophilite Society*, which exists for the promotion of archery. On the E. side of the Park, between the Broad Walk and Gloucester Terrace, is *St. Katharine's Hospital and Chapel*, built out of the proceeds of the sale of the old Hospital, which stood on the site of the present St. Katharine's Docks (*p.* 39). The institution, established for the support of "six poor bachelors and six poor spinsters," is now connected with the Jubilee Institute for Nurses of the Poor, which is endowed with the surplus of the Women's Jubilee Offering to Queen Victoria. On the N.W. side of the Park is *St. Dunstan's Villa*, which may be recognised by the clock and statues, with clubs and bells, belonging to the old church of St. Dunstan-in-the West (*p.* 45), and bought by Lord Hertford in 1830 for transference hither. A road which until recently diverged from Park Road, on the W. side, was *North Bank*, where, in the house known as The Priory, George Eliot went to live with George Henry Lewes in 1864, and remained there until her marriage with Mr. J. C. Cross in 1880.

House and road have now been annihilated by the Great Central Railway Company. At the N.W. end of Park Road is the St. John's Wood Road, where is "Lord's," headquarters of the M.C.C.

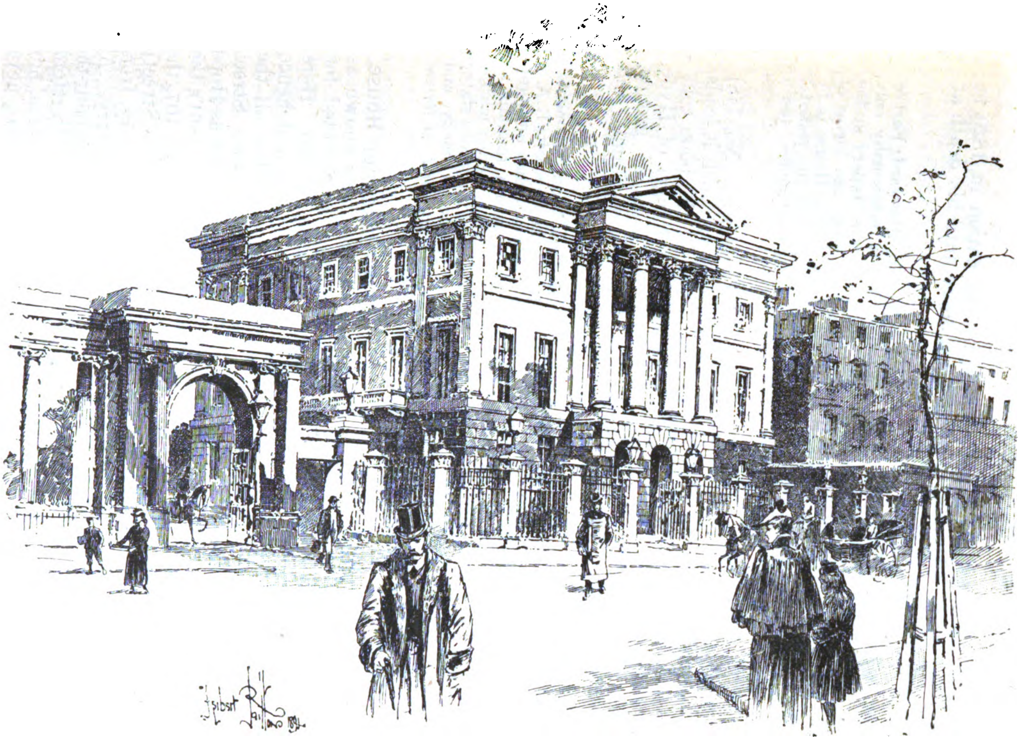
**Primrose Hill**, which is divided from the **Park** by the Regent's Canal and the road, has an area of about 50 acres, and is about 205 feet in height. On the S. slope a Shakespeare oak was planted on the 23rd of April, 1864, in commemoration of the tercentenary of the poet's birth. The hill is much resorted to for its gymnasium and its facilities for cricket and other games, as well as for its views of London and of the northern heights.

The S.W. of London is handsomely provided for in **Battersea Park**, on the S. bank of the Thames, measuring 198 acres, prettily laid out with trees, shrubs, parterres, and ornamental water, and containing a sub-tropical garden. The pleasaunce for the E. and N.E. districts is **Victoria Park** (290 acres), formed in 1841 at a cost of over £130,000, and comprising two extensive sheets of water, diversified with islands. The Gothic drinking-fountain near the centre represents the generosity of the Baroness Burdett-Coutts. In S.E. London, near the Surrey Commercial Docks, is **Southwark Park**, 63 acres in extent, laid out in ornamental plots. **Waterlow Park**, on Highgate Hill, consisting of 30 acres of well-wooded ground, enclosing Lauderdale House, once tenanted by Nell Gwynne, was presented to the London Council by Sir Sydney Waterlow in 1889.

**Parliament, Houses of,** *see p.* 54.

**People's Palace,** *see p.* 80.

**Piccadilly.**—This fine road, stretching from Hyde Park Corner, the S.E. entrance to Hyde Park, to the Haymarket, is only 110 yards less than a mile in length. It has been spelt in a variety of ways—Peckadille, Pickedila, Pickadilla, among others; and at least as many derivations have been found for the curious name, the least improbable, perhaps, being that it took its title from a place of amusement at its eastern end, which was so called from the ruffs ("pickadils" or "peccadillos") worn by the gallants of the reign of James I., the stiffened points of these ruffs resembling "peckadills" or spear-heads. The building opposite Hyde Park Corner (right), in Grosvenor Place, which runs behind the gardens of Buckingham Palace, is St. George's Hospital, founded in 1733 by some seceding governors from Westminster Hospital, and rebuilt in 1831 by Wilkins, the architect of the National Gallery; the wing on the S.W. side, in Grosvenor Crescent, being added in the 'sixties. The first house actually in Piccadilly, as one goes eastwards, is **Apsley House**, the residence



APSLEY HOUSE

of the Duke of Wellington, presented by the nation in 1820 to the Great Duke, who used it as his town house until his death at Walmer Castle in 1852.

Apsley House was erected by Lord Chancellor Apsley, afterwards Earl of Bathurst, towards the end of the last century, but is noteworthy only because of its associations with the Duke. In the Picture Gallery in the west wing were held the annual Waterloo banquets while the victor of Waterloo lived here. The equestrian statue opposite Apsley House is by Boehm, and was erected in 1885; the figures at the corners of the pedestal represent an Inniskillen Dragoon, a Welsh Fusilier, a Highlander, and a Grenadier.

Next to Apsley House is Lord Rothschild's mansion (No. 148). *Hamilton Place* (left), like *Hamilton Gardens*, to which it leads, is named after a Colonel James Hamilton, one of the boon companions of Charles II., who not only made him Ranger of Hyde Park, but enriched him with the triangular piece of ground between the old lodge, where Apsley House now stands, and Park Lane.

At the point where Hamilton Place meets Park Lane is an ornamental fountain by Thomas Thornycroft (father of Mr. Hamo Thornycroft, R.A.), erected by the Government out of the property of a lady who died intestate, and who was understood to have desired the erection of such a fountain at this spot. The chief feature of the work is the group of heroic marble statues of *Chaucer*, *Shakespeare*, and *Milton;* at the summit is a gilded statue of Fame, and beneath the pedestal are figures of Tragedy, Comedy, and History. In Hamilton Gardens, on the W. side, is a statue of *Lord Byron*, by Belt, unveiled by the late Lord Houghton in 1880.

At the W. corner of Park Lane (*p.* 93) is **Gloucester House,** the residence of the Duke of Cambridge, but formerly known as Elgin House, after the Earl to whom the nation is indebted for the Elgin Marbles, now in the British Museum (*p.* 20). Here they were deposited on their arrival in this country, and hence Byron's allusion to the house as a "general mart For all the mutilated blocks of art." At the E. corner of Down Street (No. 116) is the *Junior Athenæum Club*, formerly known as Hope House, built in 1849–50 for Mr. Thomas Hope, M.P. (*d.* 1861), the owner of Deepdene. The *Savile Club* is housed at No. 107, the *St. James's Club* at No. 106 (at the W. corner of Brick Street), once styled Coventry House, being for more than a century, from 1764 onwards, the town mansion of the Earls of Coventry. At the other corner of Brick Street is *Hertford House*, built about the year 1850, in the Italian style, for the late Marquis of Hertford, who, though he stored in it his fine collection of pictures, now preserved in Hertford House, Manchester Square (*p.* 89), never lived in it, because the parishioners of St. James's, Westminster, refused to allow him to pave the street in front of it in his own style. The handsome structure numbered 101–104 is the *Junior Constitutional Club*, while No. 100 gives accommodation to the *Badminton Club*, and No. 97 to the *New Travellers'*. The large house standing back from the road just past White Horse Street is the *Naval and Military Club* (No. 94). Built for the Earl of Egremont, it has been successively known as Egremont, Cholmondeley, and Cambridge House. For many years it was inhabited by the late Duke of Cambridge, who died here in 1859, and it continued to bear his name when occupied by Lord Palmerston, whose body was brought hither from Brocket Hall (where he died in 1865) on its way to Westminster Abbey. The handsome building at the W. corner of Clarges Street, the home of the *Turf Club*, occupies the site of Grafton House, the old residence of the Dukes of Grafton. The house at the W. corner of Stratton Street is the residence of the Baroness Burdett-Coutts. We now reach the E. end of the Green Park, which borders so much of Piccadilly on the S. The house on the left, between Stratton Street and Berkeley Street, cut off from Piccadilly by an ugly wall, which is, however, relieved by handsome gates brought hither from Chiswick House in 1897, is **Devonshire House,** the town residence of the Duke of Devonshire, built on the site of an earlier house of the same name by the third Duke about the year 1737, from designs by Kent. It was here that Georgiana, the beautiful Duchess painted by Gainsborough, held her brilliant court, and received the homage of such men of light and leading among the Whigs as Fox and Burke, and Windham and Sheridan.

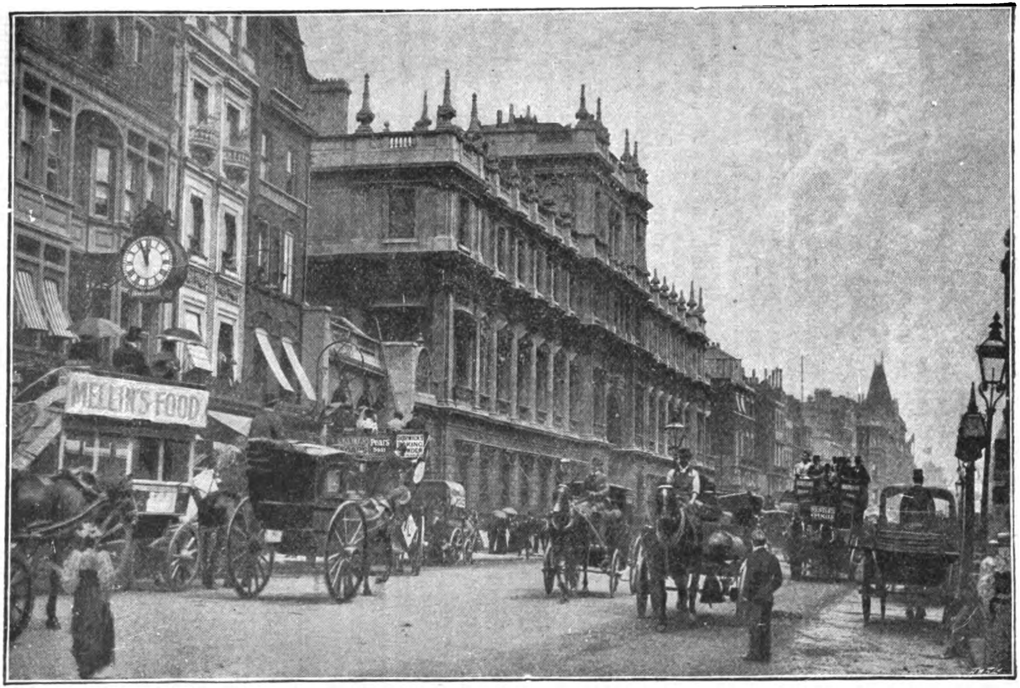
Behind the gardens of Devonshire House is **Berkeley Square,** where are many houses of the nobility, among them, on the S. side, *Lansdowne House*, the property of the Marquis of Lansdowne. It was built in 1762 by Robert Adam, one of the Adelphi architects, for John, Earl of Bute, George III.'s Prime Minister, who presently sold it to the Earl of Shelburne, afterwards Marquis of Lansdowne. No. 38, at the N.W. angle, with a new front of red brick, is the town house of the Earl of Rosebery. At No. 45, on the W. side of the square, Lord Clive destroyed himself in 1774, and at No. 11, on the E. side, Horace Walpole died in 1797.

Returning to Piccadilly, we see, opposite St. James's Street, on the right (*p.* 91), *Albemarle Street* (left), where (No. 21) are the premises of the **Royal Institution of Great Britain,** consisting originally of several private houses, to which the present Corinthian front was added by Vulliamy. The Institution was founded in 1799, mainly through the efforts of Count Rumford, soldier, statesman, philosopher, and epicure. The next street on the left of Piccadilly is Old Bond Street, continued by New Bond Street into Oxford Street; in this thoroughfare are the Lemercier

Gallery and other private picture-galleries. Now comes (right) the **Egyptian Hall**, built in the Egyptian style, in 1812, from the designs of G. F. Robinson, as a natural history museum, and now used for popular entertainments, such as those of Mr. Maskelyne. Nearly opposite (left) is **Burlington Arcade,** a covered walk with a double row of shops, built in 1819 on part of the grounds of Old Burlington House, and leading to Burlington Gardens. Next we come to the finest feature of Piccadilly, the quadrangular group of buildings forming the local habitation of the Royal Academy of Arts, the Royal Society, and other learned institutions.

**Burlington House**, on the N. side of the quadrangle, occupied by the Royal Academy, was built for himself in 1695-1743 by Richard Boyle, Earl of Burlington, with aid from Kent, the architect and landscape gardener. Attacked by Hogarth, it was praised by Pope and others, and Sir Wm. Chambers, the architect of Somerset House, thought it "one of the finest pieces of architecture in Europe." It was bought by the Government in 1854 for £140,000. The noble specimen of the Italian Renaissance, which completes the quadrangle on the S., and overlooks Piccadilly, was designed by Banks and E. M. Barry, and opened in 1872. Access to the libraries, etc., of the learned societies which share Burlington House with the Royal Academy can only be obtained by order from a Fellow, but to the rooms of the Society of Antiquaries, containing some portraits, antiquities, etc., admission is to be had by applying in writing to the Secretary. Particulars of the annual shows of the Royal Academy will be found at *p.* 14. Here it should be mentioned that the *Gibson and Diploma Galleries*, reached by a staircase in the right-hand corner, *are open* (*free*) *daily from* 11 *till* 4. In the Diploma Gallery are the pictures contributed by Academicians on their election.

Near Burlington House, on the same side, standing in a paved courtyard, is the **Albany,** since 1804 let out in chambers, but before that one of the most important residences in London. It was designed by Sir William Chambers, and was in succession the property of Lord Holland, of Lord Melbourne, and of the Duke of York and Albany, whose monument is in Waterloo Place (*p.* 142). It was much enlarged when it was converted into chambers, and now extends all the way back to Burlington Gardens, with an entrance at either end. Many famous men have lived here, among them Byron, Canning, Macaulay (who here wrote a large part of his "History of England"); and Bulwer Lytton. On the right is **Prince's Hall** (now converted into a restaurant), named after the then Prince of Wales, who opened it in 1883; here are the galleries of the *Royal Institute of Painters in Water-Colours.* The parish church of **St. James, Westminster** (right), was built by Wren in 1682-84, and, so far as the interior is concerned, is one of his best works, as he himself regarded it. Its roof was described by the late Professor Cockerell as "a


MELLIN'S FOOD
Pears Soap

PICCADILLY. WITH BURLINGTON HOUSE.

perfect study of construction and architectural economy." The marble font, and the foliage over the altar (which moved Evelyn to admiration), were executed by Grinling Gibbons. In 1902 an outdoor pulpit was added. Just beyond (left) is the S. entrance to St. James's Hall and Restaurant. Opposite (right) is the **Museum of Practical Geology,** with entrance in Jermyn Street.

This building was erected in 1850, from Pennethorne's designs, at a cost of £30,000. On the ground floor is the *Hall,* formed into three divisions by Doric columns, for the display of stones used in building and for purposes of architectural decoration. On the same floor are the library (where the Geological Survey maps may be consulted by visitors) and offices. A staircase on either side of the hall leads to the *Museum,* a spacious room with two galleries along its sides for cases containing an immense number of fossils. On the principal floor will be seen specimens of rocks, ores, and precious stones, collections of the non-metallic minerals, and many other things connected directly or indirectly with the science and practical applications of geology. *The Museum is open every weekday as follows: Tuesday, Wednesday, Thursday, and Friday, from* 10 *to* 5 (10 *to* 4 *in winter*) ; *Saturday and Monday, from* 10 *to* 10. *On Sunday from* 2 *to* 7 *in summer, from* 2 *till dusk in winter.* It is closed on Christmas Day and Good Friday. The offices of the Geological Survey are attached to the Museum, and *are open every weekday from* 10 *to* 4.

Now comes **Piccadilly Circus,** where Piccadilly is crossed by Regent Street (*p.* 108). This busy centre is adorned with a Memorial Fountain to the seventh Earl of Shaftesbury, the philanthropist (*d.* 1885); it is the work of Mr. Alfred Gilbert, R.A., and is remarkable among London monuments for its daring symbolism, in the manner of a rebus. From the Circus *Shaftesbury Avenue,* one of the most important of recent improvements, completed in 1886, runs to Oxford Street, in a north-easterly direction. In the little strip of Piccadilly between the Circus and the Haymarket are (left) the *London Pavilion Music Hall* and (right) the *Criterion Theatre and Restaurant.* Extending from the Haymarket, which leads past the Haymarket Theatre to Pall Mall (*p.* 91), is *Coventry Street,* giving access to Leicester Square (*p.* 72).

**Queen Victoria Street.**—Extending for a third of a mile from the Mansion House to Blackfriars Bridge, where it joins the Victoria Embankment, Queen Victoria Street forms, with the Embankment, a magnificent thoroughfare between the City and the Houses of Parliament. Near its E. end it crosses *Queen Street* (leading from Upper Thames Street to Cheapside) and **Watling Street,** the oldest of the thoroughfares of the Metropolis, forming part of the Roman military road—in yet earlier days a British forest track—that led from Dover through London to South Wales.

If the visitor care to stroll along Watling Street towards St. Paul's, he will find on his left, where it is intersected by Bread Street, once the haunt of bakers, a tablet setting forth that Milton was born in Bread Street (where his father carried on the business of a scrivener) and baptised in the Church of Allhallows, which stood here until its demolition in 1876. The church at the W. end of Watling Street is that of *St. Augustine*, anciently styled Ecclesia Sancti Augustini ad Portam, from its nearness to the S.E. gate of St. Paul's; it was rebuilt by Wren in 1682 after the Fire, probably with the exception of the tower.

Returning now to Queen Victoria Street, we notice, just beyond the point where we left it, a church with extremely ugly turrets; it is that of *St. Mary Aldermary*—a name which, Stow says, with no small improbability, signifies that it was older than any other church in London dedicated to the Virgin. A little further on, where Queen Victoria Street crosses Cannon Street (*p.* 24), is the Mansion House Station of the District Railway. Next comes (right) the church of *St. Nicholas Cole-Abbey*—another puzzling name; this also was rebuilt after the Fire, and has a handsomely decorated interior. Then on the left are the *International Headquarters of the Salvation Army*, and beyond, on the other side, the **College of Arms,** with a courtyard in front, of which a portion was taken for the formation of Queen Victoria Street.

This interesting building, dating in its present form from 1683, was once the town house of the Earls of Derby. The officials who here keep a record of the armorial bearings and pedigrees of great families are three kings-at-arms, six heralds, and four pursuivants, all of them appointed by the Duke of Norfolk, the hereditary Earl-Marshal, by whom, upon petition presented by one of the members of the College, grants of arms are made.

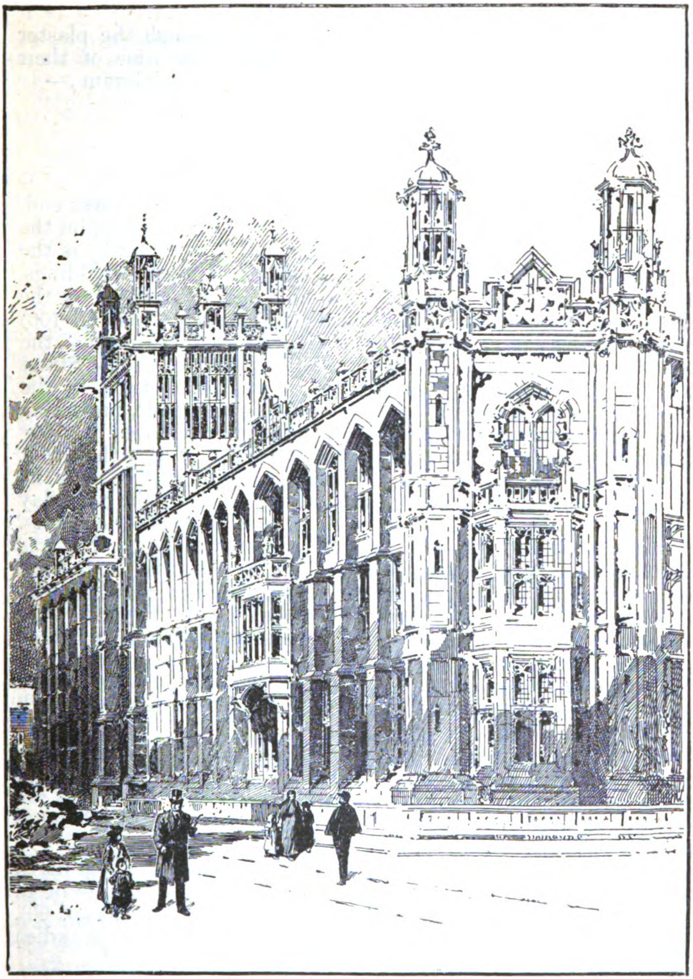
At Godliman Street (right) we see the chief stores of the *Civil Service Supply Association*, faced by the church of St. Benet, where Inigo Jones lies buried. Next in order come (right) the *Telephone Department* of the General Post Office, and the stately premises of the *British and Foreign Bible Society*, accessible to the public *on any weekday but Monday and Saturday.* The church of *St. Andrew-by-the-Wardrobe* (right) is named after the house originally built by Sir John Beauchamp (*d.* 1359), and afterwards converted into a repository for the royal clothes and the office of the Master of the Wardrobe. At the back of the *Times* advertisement office (right) is **Printing House Square,** where the "leading journal" is printed (*p.* 175). It was in this vicinity that the Dominican friars, whose name is perpetuated by Blackfriars Bridge, had their monastery, of which some of the vaults were unearthed when the *Times* office was enlarged. A little further to the east, beside the Thames, stood also the famous Baynard's Castle, a Norman fortress, first built by Baynard, a follower of the Conqueror, rebuilt after fire by Humphrey Duke of Gloucester, and finally destroyed in the great fire. The place is referred to in Shakespeare's *Richard III.*, in connection with the offer of the crown to Richard by Buckingham. In Water Lane (right), leading past the stores of Spiers and Pond to the Broadway and on to Ludgate Hill, is the **Apothecaries' Hall,** a quaint building dating from 1670, and containing portraits of James I., Charles I., and other patrons of the Company. In Garth's "Dispensary" it is described as

> ". . . a structure on a rising hill
> Where tyros take their freedom out to kill."

At the end of Queen Victoria Street (left) is the St. Paul's Station of the South-Eastern and Chatham Railway, whose line is here carried across the road.

**Record Offices,** Fetter Lane and Chancery Lane (*pp.* 44-45).—Until forty years or so ago the national records, numbering "hundreds of millions" of documents (to use the words of Sir Thomas Duffus Hardy), were grossly neglected—stowed away indiscriminately in the Rolls Chapel, the Tower, the Chapter House of Westminster Abbey, and elsewhere. In 1850 the large Tudor structure in Fetter Lane was begun, from designs by Pennethorne, and was completed in 1856. To this has now been added the building of which the façade looks down upon Chancery Lane from the E. side. The architect was Sir John Taylor, who has observed a general harmony with the older building, without, however, producing the same effect of massiveness. The **Search-rooms** are open to the public from 10 to 4 (Saturday 10 to 2), except on public holidays, festivals, etc., and documents over twenty years old may here be inspected. First among the treasures of the Record Office is the original MS. of **Domesday Book,** compiled by order of William the Conqueror. The *Rolls Chapel*, which stood between the two Record Offices, was demolished early in 1896.

**Regent Street.**—This street, famous for its shops, begins at the end of Waterloo Place, Pall Mall (*p.* 142), and ends a few yards north of Oxford Circus, at Langham Place—a distance of a mile. For the most part it follows the line of Swallow Street, which it superseded. It was named after the Prince Regent, and was laid out in 1813 by Nash at a cost, borne by the Office of Woods and Forests, of more than a million and a half, in order to connect Carlton House (*p.* 142) with Regent's Park, and, beyond, with a house which the Prince proposed to build on Primrose Hill. A considerable number of the houses also were built by Nash, and hence it is that Regent Street has more architectural



THE OLDER PUBLIC RECORD OFFICE.

consistency than almost any other in London, though the plaster fronts came in for a good deal of criticism at the time of their erection, and provoked the *Quarterly Review* to an epigram :—

> "Augustus at Rome was for building renowned,
> And of marble he left what of brick he had found;
> But is not our Nash, too, a very great master?
> He finds us all brick, and leaves us all plaster."

At the corner of Charles Street (right), to begin at the lower end, is the *Junior United Service Club*, and a little further up, on the same side, opposite the Junior Army and Navy Stores, is the *Raleigh Club*, occupying the N. wing of one of Nash's buildings, the other part of it being known until quite recently as the Gallery of Illustration. At the corner of Piccadilly Circus (*p.* 106) Regent Street curves round to the left into what is known as the **Quadrant,** which ends at Vigo Street (left) and Glasshouse Street (right). The Quadrant has lost the most characteristic of the features bestowed upon it by Nash—a Doric colonnade, projecting over the pavement on either side. This was removed in 1848 because it was found to darken the shops, and it was then that the balcony was added. In the Quadrant (left) will be seen the main entrance to *St. James's Hall*, where are held the Saturday and Monday Concerts of Popular Music, and many other concerts. Until the Queen's Hall in Langham Place was built, this was London's principal concert room. Close by (left) is Little Vine Street, known chiefly for its police-station, but recalling the distant days when a vineyard flourished here. Beyond Vigo Street is the **New Gallery** (left), an elegant building in which are held picture shows and the exhibitions of the Arts and Crafts Society, etc. Some distance further up we come to Argyll Place (right), out of which runs, parallel with Regent Street, Argyll Street.

In this street, until about 1865, stood Argyll House, once the residence of the Dukes of this name, and afterwards that of the fourth Earl of Aberdeen, Prime Minister at the time the Crimean War broke out. On the site was erected a building at one time known as the Corinthian Bazaar, afterwards as **Hengler's Cirque**, which has been put to a variety of uses.

Resuming our journey along Regent Street, we pass, just north of Hanover Street, the site of Hanover Chapel (left), built in 1823-25, and demolished in 1896. Beyond Oxford Circus (*p.* 90), Regent Street is bisected by *Margaret Street*, leading to Cavendish Square (*p.* 90), on the left and to Wells Street on the right.

The spire rising to a height of 230 feet on the Wells Street side is that of **All Saints'**, a Decorated church built by W. Butterfield in 1850-59, plain externally but with an extremely ornate interior, displaying, among other adornments, frescoes by Dyce. Also in Margaret Street, nearly opposite the church, is the **Parkes Museum of Hygiene** (74A), a collection of sanitary appliances and of analytic food exhibits, etc., which had its origin at University College, and is now combined with the Sanitary Institute. *It is open* (*free*) *on Monday from* 10 *to* 8, *on other weekdays from* 10 *to* 6.

Again returning to Regent Street, we see, on the right, Little Portland Street, where is the modest Unitarian chapel in which Dr. Martineau ministered to one of the most intellectually distinguished congregations in London. Opposite Little Portland Street, on the left side of Regent Street, is the **Polytechnic Young Men's Christian Institute**, the successor of the old Polytechnic Institution carried on in this building from 1838 to 1882. Just beyond, at the beginning of Langham Place, is a similar institution for young women, and opposite is **St. George's Hall**, long associated with the German Reed entertainments. At the point where Langham Place curves round into Portland Place is the **Langham Hotel**, which covers the site of the mansion of the Sir James Langham after whom the hotel and the thoroughfare are named; and opposite is the elegant **Queen's Hall**, the latest addition to the concert halls of London, built from designs by Mr. Knightley, who has not failed to make the most of an uncommonly difficult site. The church with the needle-like spire is that of **All Souls**, Langham Place, built by Nash in 1822-25. The fine broad thoroughfare which connects Langham Place with Park Crescent is bordered by mansions which were designed by the brothers Adam, the Adelphi architects (*p.* 16).

**Royal Exchange,** *see p.* 31.

**St. Bartholomew's Hospital and Churches**, Smithfield (*p.* 54).—**St. Bartholomew's Hospital,** with the churches of St. Bartholomew-the-Less, within the hospital precincts, and St. Bartholomew-the-Great, just outside the gates on the N.E., was founded in 1123 by Rahere, a minstrel of Henry I., who, after a vision of St. Bartholomew, set about establishing here a Priory of black canons, with a Hospital attached, in honour of the saint. The institution was enlarged by Lord Mayor Whittington, and refounded in its present form at the Dissolution by Henry VIII., whose statue may still be seen over the W. entrance, facing Smithfield. This entrance was built in 1702, while the Hospital itself was rebuilt by Gibbs in 1730-33. The church of St. Bartholomew-the-Less, originally the chapel of the Hospital, was re-erected in 1823, and is of no special interest; **St. Bartholomew-the-Great,** however, though it has had to be drastically restored, is one of the oldest churches in London. Of this, the Priory Church, consecrated when but partly completed in 1123, and finished ten years later, only the choir and ambulatory, the N. and S. transepts, and one bay of the nave, with the large Lady Chapel and the daylighted crypt beneath, now remain. The building was much altered in the 16th century by Prior Bolton (*d.* 1532), whose rebus (a bolt transfixing a tun) may be seen beneath the window in the S. triforium and elsewhere. A few years afterwards the Priory was dissolved, and it was decreed that the choir should be a parish church for ever, while the "void ground" where the nave had stood was to be the churchyard. As time went on, the church, thus diminished, suffered greatly from neglect and bad usage, and in 1830 it was much damaged by fire; and when in 1863 the work of restoration was begun it was in a pitiable condition. Nearly thirty thousand pounds have been spent in repairing the injuries inflicted by Time and by man's stupidity upon the noble fabric, and although the work is even now not complete, the church (*open daily from* 9 *to* 5; *admission to crypt,* 6*d.*) presents a singularly fine example of Norman and of Early English work. On the N. side of the choir is *Rahere's Tomb*, of the Perpendicular period, with an elaborate canopy. The two brothers of the Priory who kneel beside the much older effigy have each a Bible opened at the 51st chapter of Isaiah.

It was just outside the entrance to the Priory that the Smithfield martyrs suffered at the stake, under Henry VIII. and his daughters; and a memorial tablet has been inserted in the Hospital wall, near the gateway of the church. It was at Smithfield, too, that Sir William Wallace was hanged and quartered on St. Bartholomew's Eve, 1305, and that Wat Tyler, at the head of his mob of insurgents, was slain by Lord Mayor Walworth on the 15th of June, 1381. (For the Markets at Smithfield, *see p.* 75.)

**St. George's Circus,** Surrey Side.—The obelisk in the centre of this circus was reared in 1771, in honour of Lord Mayor Brass Crosby, to commemorate his independence in releasing a printer who had been arrested, contrary to law, by order of the House of Commons, for publishing the Parliamentary debates. His colleague in this proceeding was Alderman Wilkes, who has had the lion's share of the glory. From the Circus radiate six important thoroughfares, five of them leading to as many Thames bridges. At the beginning of (1) the **Blackfriars Road,** which extends northwards to Blackfriars Bridge, is the Surrey Theatre, the classic home—if the term may be allowed—of melodrama. Further along, on the E. side, is an ugly octagonal structure, now degraded to the uses of a warehouse, where the witty and eccentric Rowland Hill, James Sherman, and Dr. Newman Hall successively ministered. During Dr. Hall's pastorate the congregation migrated from Surrey Chapel to Christ Church (*p.* 114). (2) The **Borough Road**, running E., is continued in a north-easterly direction by Blackman Street and Borough High Street to London Bridge (*p.* 158), near the S. end of which is St. Saviour's Church (*p.* 122). Branching off eastwards from the Borough High Street, near its N. end, is *St. Thomas's Street*, which leads to **Guy's Hospital.**

This famous charity was established in 1721, by the bookseller whose name it bears, out of riches acquired—incongruous combination!—by the sale of Bibles and by speculations in South Sea stock. At his death three years later he bequeathed to it upwards of £200,000, and it was afterwards endowed with a further £200,000 by another donor. In the Hospital Chapel, where Sir Astley Cooper, the famous surgeon, was buried, is a marble statue of Guy, by Bacon; the statue of the founder in the court is by Peter Scheemakers.

Diverging from the Borough High Street in the opposite direction is *Southwark Street*, where is the *Borough Market* (*p.* 76). (3) The **London Road** follows a south-easterly course to the *Elephant and Castle*, an important traffic centre, close to which, in Newington Butts, is the **Metropolitan Tabernacle,** the huge chapel built, at a cost of £32,000, for the late Charles Haddon Spurgeon, and burnt out in 1898. It has been rebuilt on much the same lines. The London Road is continued southwards by the Walworth Road, and this by the Camberwell Road. At the end of this is Church Street, leading to Peckham Road, where (No. 207) is the **South London Fine Art Gallery,** opened in 1890 (*admission free, daily, except Saturday, but including Sunday, from* 3 *to* 5, *and from* 7 *to* 9.30). In 1893 a Lecture Hall was added at the expense of Mr. Passmore Edwards, the munificent founder of so many public libraries, who has since built in connection with the Gallery a Technical Institute for students in the arts and crafts, as a memorial of Lord Leighton, first President of the Art Gallery. (4) In the **Lambeth Road,** running S.W. to Lambeth Bridge, is, on the S. side, **Bethlehem Hospital.**

Bedlam, as this asylum is generally called, is named after a Priory of the Order of the Star of Bethlehem, and was converted to its present uses by Henry VIII. in 1547, when it was established in Bishopsgate Without. It was removed to Moorfields in 1675, and thence in 1814 to its present site. To the original design, by Lewis, a dome was added by Smirke.

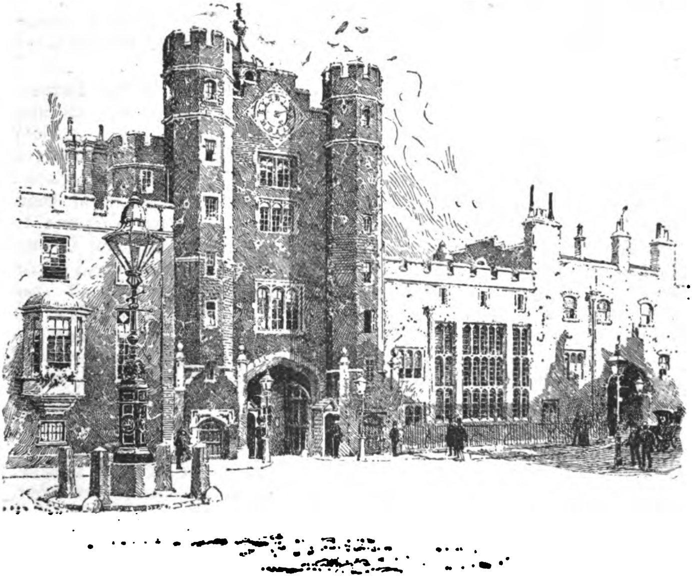
(5) The **Westminster Bridge Road** leads in a westerly direction to Westminster Bridge (*p.* 159). At its junction with St. George's Road, with the façade in Lambeth Road, is **St. George's Catholic Cathedral.** By "a happy retribution," this cathedral, the chief Roman church in London before the Pro-Cathedral at

Kensington was built, stands on the spot where was held the Protestant meeting out of which grew the Gordon Riots. Of yellow stone, with dressings of Caen stone, it was built 1840-48, in the Decorated style, by Pugin, who was so cramped by the site chosen for him, at the corner of St. George's and the Westminster Bridge Roads, that he had to place the high altar at the W. instead of the E. end. Adjoining are conventual buildings, in which the Bishop and clergy live in common.

At the point where Kennington Road diverges from Westminster Bridge Road stands **Christ Church** (mentioned above), a handsome specimen of modern Gothic, with a tower, towards the cost of which America made generous contributions in gratitude for the sympathy with the Union manifested by the late Dr. Newman Hall and his congregation during the War of Secession. The tower and spire, known as the "Lincoln Tower," is upwards of 200 feet high; inwrought in the stone are the "stars and stripes," while the angles are adorned with the British lion and the American eagle. In (6) **Waterloo Road,** at the corner of the New Cut, is the old "Vic.," first called the Coburg Theatre, after Prince Leopold of Saxe-Coburg, husband of the Princess Charlotte, and, later, King of the Belgians. For its foundations the stones of the old Savoy Palace in the Strand (*p.* 130) were extensively used. In 1833 the name was changed to the **Royal Victoria Palace Theatre,** in compliment to Queen Victoria, then only the presumptive successor to the Throne; and it is now a Coffee Music Hall and Educational Institute. Just beyond, on the other side of Waterloo Road, is the terminus of the London and South-Western Railway.

**St. Giles's, Cripplegate.**—This church, famous for its associations rather than for its architecture, is reached through an archway in Red Cross Street, which runs from the Barbican, communicating with Aldersgate Street. In the S.W. corner of the churchyard is the base of a round bastion tower, one of the few fragments left of the **Wall of London.** In St. Giles's, *Oliver Cromwell* married Elizabeth Bourchier, on the 22nd Aug., 1620, being then in his twenty-first year; and here *Milton* (*d.* 1674), who was living in this parish when he wrote "Paradise Lost," was buried, as was his father (*d.* 1646). The bust of the Puritan poet which the visitor will see is by Bacon, and was erected in 1793 by Samuel Whitbread, Sheridan's friend; Milton is also commemorated by a stained-glass window. Other celebrated persons who rest within these walls are *Foxe*, the martyrologist (*d.* 1587), *Frobisher*, the navigator (*d.* 1594), and *John Speed*, the antiquary (*d.* 1629).

**St. James's Palace,** Pall Mall (*p.* 91).—The irregular red-brick building at the Green Park end of Pall Mall, which became the official palace of the monarch after the destruction of Whitehall in the reign of William III., occupies the site of a hospital for "maidens that were leprous," dedicated to St. James the Less, Bishop of Jerusalem. Of this ancient charity Henry VIII. possessed himself, and in the year of his marriage with Anne Boleyn substituted for the old structure a stately palace, said to have been designed by Holbein, attaching to it, in the words of Holinshed, "a faire parke for his greater comoditie and pleasure." The palace was much enlarged by Charles I., who went forth from it to his trial at Westminster, and who spent in it his last night, being conducted across St. James's Park the next morning to take his part in the "memorable scene" at Whitehall (*see p.* 153). The E. wing was entirely destroyed by fire in 1809; and little of the original palace now remains except the Chapel Royal (*see*



THE HOLBEIN GATEWAY (*p.* 116).

*below*), the Presence Chamber (still bearing the initials of Henry and Anne Boleyn), and the turreted gateway facing St. James's Street, known as **Holbein's Gateway.** In the Friary Court (facing Marlborough House) used to take place the ceremony of changing the guard until 1903, when the ceremony was transferred to Buckingham Palace. Although St. James's Palace is no longer inhabited by the Sovereign, the British Court is still known as the Court of St. James's, and in it are held the Levées; the recent additions to the palace which the visitor may notice were made in 1893, when the Duke of York (now the Prince of Wales) went into residence here.

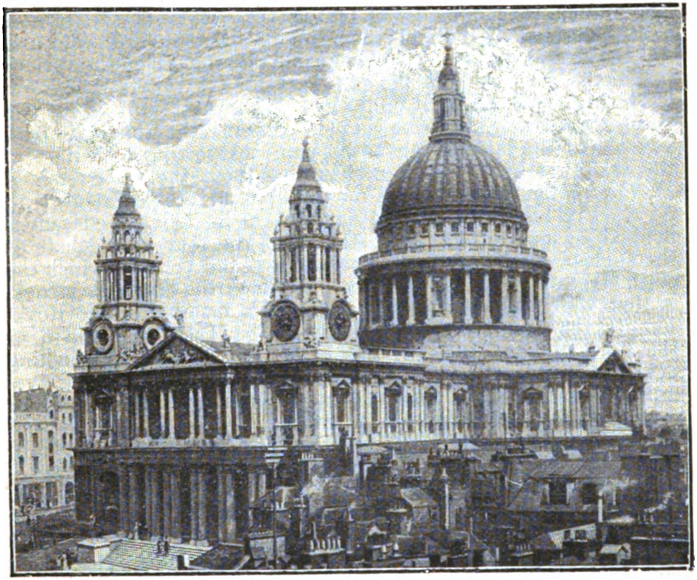
Attached to the Palace is the **Chapel Royal of St. James,** entered through Holbein's Gateway. The interior is a moderate-sized hall, with a flat roof. The royal pew is in a gallery over the entrance. The boy choristers, known as "Children of the Chapel Royal," are gorgeously apparelled in scarlet frock-coats stiff with gold braiding. Among the royal marriages celebrated here have been that of Queen Victoria to Prince Albert, that of her eldest daughter to the then Crown Prince of Prussia, and that of the present Prince and Princess of Wales. *Services are held on Sundays at* 12 *and* 5.30, *and are open to the public, except that during the sitting of Parliament tickets for the noon service must be obtained either from the Sub-dean at the Chapel Royal, or from the Lord Chamberlain's Office in the Palace.* In the **German Chapel Royal,** on the E. side of the Palace, nearly opposite the Friary Court, there is service on Sunday (*open to the public*) *in German at* 11.45, *and in Danish at* 4.30.

The residence on the W. side of the Palace is **Clarence House,** once the town house of the Duchess of Kent, the Queen's mother, and afterwards of the late Duke of Saxe-Coburg-Gotha.

**St. John's Gate,** St. John's Lane, Clerkenwell.—The Perpendicular gateway a little to the W. of the Charterhouse (*see p.* 51) is all that remains of the splendid Priory of the Knights of St. John, founded in 1100, and destroyed by Wat Tyler's followers in 1382. Early in the 16th century the Grand Prior Docwra began to rebuild it, but in 1540 the monastery was dissolved by Henry VIII., and in the following reign the building, with the exception of the Gate, was demolished. The Crypt, however, remains as part of St. John's Church, and is open to the public on the first Saturday afternoon in each month. The Gateway is now the headquarters of the Association which, reviving the old title of Knights of St. John, is doing so much to promote ambulance work. To its earlier associations must be added those with Dr. Johnson, who here edited the *Gentleman's Magazine*, founded in 1731 by Edward Cave; and the visitor may still see what claims to be the great Doctor's editorial chair.

**St. Margaret's Church,** *see p.* 62.

**St. Paul's Cathedral.**—General Post Office, Blackfriars, Mansion House, Ludgate Hill, or Snow Hill Station; 'buses from all parts to Holborn or Fleet Street.—The summit of Ludgate Hill is said without authority to have once been the site of a Roman temple. In the 7th century Egbert of Kent founded here a monastery dedicated to St. Paul, what time Mellitus, a companion of St. Augustine, was Bishop of London. This was destroyed by fire some twenty years after the Norman Conquest, and was succeeded by one of the finest Gothic cathedrals in all England, which perished in the Great Fire in 1666. Of the



ST. PAUL'S CATHEDRAL.
(*Photo. Frith and Co., Reigate.*)

present cathedral, Sir Christopher Wren's finest achievement, the first stone was laid on June 21st, 1675, the choir was opened on December 2nd, 1697, and the dome was completed in 1710, the cost, mainly borne by the Coal Tax, amounting to a million sterling. The heavy iron railing which still surrounds the Cathedral on all sides except the W., from which it has been removed, was added contrary to the wish of Wren, as was the balustrade that rises to a height of nine feet from the side walls. The undignified monument of Queen Anne before the W. front is a reproduction by Belt of the work of Francis Bird, who also did the sculpture in the tympanum and the statues on the various pediments. Throughout the exterior is of two orders—the lower Corinthian, the upper Composite. The west front is in two storeys, the lower of twelve coupled columns, the upper of eight, and above the latter is an entablature supporting a pediment; the sculpture in the tympanum setting forth the *Conversion of St. Paul*, a figure of whom is on the apex of the pediment, with *St. Peter* on his right hand and *St. James* on his left. The façade is flanked by bell-towers, with statues of the four Evangelists at the angles. In the S. tower are the three old bells on which the clock strikes; the largest of these, on which the hours are struck, is that which is tolled at the death of a member of the Royal Family, the Archbishop of Canterbury, the Bishop of London, or the Lord Mayor. Beneath this is "**Great St. Paul,**" weighing nearly seventeen tons, hung in 1882, and used as the five-minute service-bell on Sundays and on holy days. The N. tower contains a peal of twelve bells, hung in 1878, and also the old five-minute service-bell. The porticos at either end of the transept each bear five statues of the Apostles, the series of twelve thus being completed; that on the N. supports the English arms, that on the S. a phœnix, with the inscription "*Resurgam.*" The Dome is really a double structure, the outer one being of wood covered with lead, the inner of plastered brick. The stone lantern above the dome, with its cupola, supporting a ball surmounted by a cross, rests on neither of the domes, but on a strong cone of masonry, which has to bear an estimated weight of 700 tons.

*The Cathedral is open daily from* 9 *to* 5, *when (except during service) the ground floor is open to inspection. The week-day services are as follow:*—8 *a.m., Holy Communion in N.W. Chapel, and Morning Prayer in Crypt Chapel;* 10 *a.m., Morning Prayer (Choral) in Choir;* 1.15 *p.m., Short Service in N.W. Chapel (under the dome, with special preachers, in Lent, except Saturday);* 4 *p.m., Evensong (Choral) in Choir. The Sunday Services are:* 8 *a.m., Holy Communion in N.W. Chapel;* 10.30 *a.m., Matins, Litany, Holy Communion (Choral), with sermon;* 3.15 *and* 7, *p.m., Evensong (Choral) in Choir, with sermon.* On Christmas

Day and Ascension Day the services are as on Sunday, except that there is no Evensong at 7 p.m.; while on Good Friday there is, in addition, the Three Hours' Service from 12 to 3.

Entrance to the Cathedral is gained by the N. and W. doors. Much has been done during the last forty years to impart to the interior the decorative richness designed by the architect, yet a great deal still remains to be done. Wren is believed to have intended that the **Dome** should be enriched with marble and mosaics, but for many years after his death nothing was done in the way of adornment, except that Sir James Thornhill executed the eight frescoes representing incidents in the life of St. Paul. These can only be very imperfectly seen from the floor, which need not be greatly regretted; those who desire a clearer view may have it from the Whispering Gallery (*p.* 122). In 1863 the work of decorating the dome was resumed where Thornhill left it, and was proceeded with until 1894. The eight mosaics on the spandrels represent the four Evangelists and the four major Prophets, and were executed by Dr. Salviati of Venice; the designs for the Prophets being by the late Alfred Stevens, those for *St. Matthew* and *St. John* by Mr. G. F. Watts, R.A., and those for *St. Mark* and *St. Luke* by Mr. Brittan. In the niches above the Whispering Gallery are stone figures of the four Eastern and four Western Doctors of the Church. The decoration of the **Choir** and **Sanctuary** with mosaics was begun in 1891, and was completed in 1897. It was carried out under the supervision of Sir W. B. Richmond, R.A., whose further operations, however, led to much protest and were suspended. An elaborate account of his scheme may be found in the *Authorised Guide to the Cathedral* (to be had at the Verger's Office in the S. aisle, near the transept, price 6d.). The carving of the choir-stalls is a fine example of the work of Grinling Gibbons, who also, with Cibber, did much of the carving in stone in the Cathedral, including the key-stones of the great arches round the dome. The gates of the choir were wrought by Jean Tijou. The **Reredos**, of white Parian marble, with bases and panels of Rosso Antico, Verde di Prato, and Brescia marbles, and with gilt enrichments, was designed by Messrs. Bodley and Garner, and unveiled in 1888. The sculptures, by Guillemin, set forth the chief events in the life of Christ, from the Nativity to the Resurrection, and above are statues of St. Paul, St. Peter, the Virgin and Child, and the Risen Saviour. The candlesticks before the High Altar are reproductions of those anciently in Old St. Paul's, but now at Ghent. Among the improvements effected since Dean Milman's time is the removal of the heavy screen dividing the nave from the choir, and of the organ which stood upon it, and which is now in two parts, above the stalls on each side of the W. end of the choir. The portico of the N. transept door, bearing the noble inscription which directs the reader, if he seek Wren's monument, to "look around," once formed part of this screen. The **Apse**, E. of the choir, has been furnished as the Jesus Chapel. The altar-piece, before which hangs a copy of Cima da Conegliano's National Gallery picture of the Doubting Thomas, and the cenotaph with recumbent statue of Canon Liddon, were erected by the Liddon Memorial Committee, after designs by Messrs Bodley and Garner. The subject of the N. window is the Annunciation; of the S., St. Stephen's martyrdom; the sacred monogram, treated heraldically, appears in the centre.

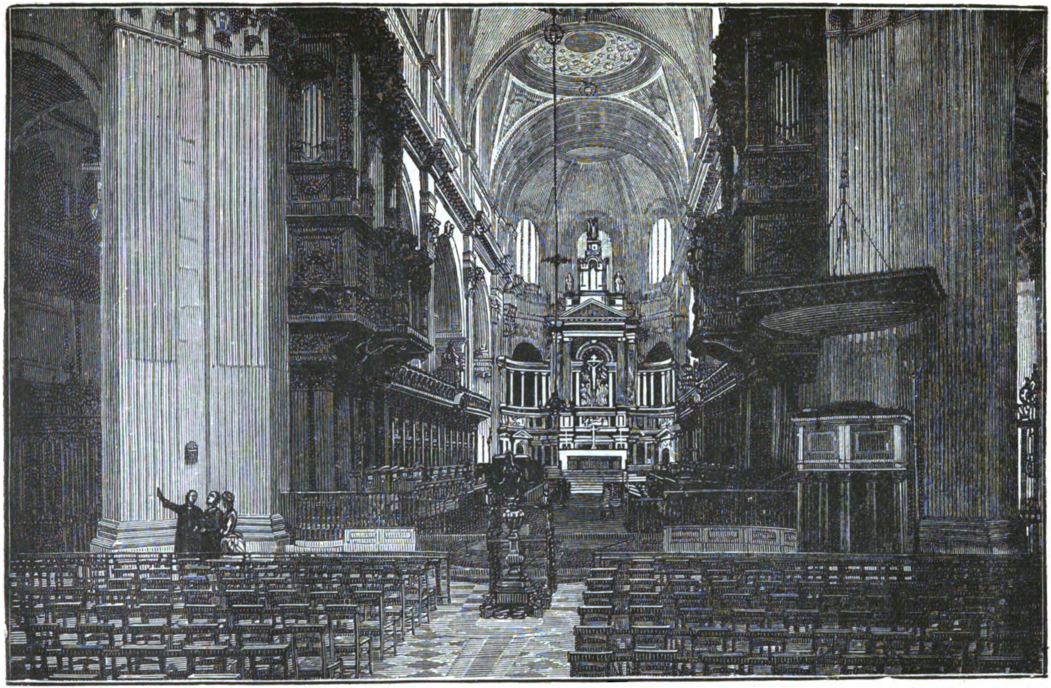
The stained glass in the Morning Chapel, in the N. aisle, commemorates Dean Mansel, while the mosaic of the Risen Saviour, by Salviati, is in memory of Archdeacon Hale. In the corresponding apartment in the S. aisle, now the Baptistery Chapel, the **Wellington Monument** was for many years hidden away, until it was placed under the central arch on the N. side of the Nave. This, one of the few monuments in the body of the church of which it is necessary to say anything here, is generally admired as one of the best works of Alfred Stevens; but in judging it, it should be remembered that Stevens intended it to be surmounted by an equestrian statue of the Duke, a feature, however, which was considered to be unsuited to the interior of a place of worship.* The **Nelson Monument**, in the S. transept, is by Flaxman, who shows us the British lion crouching at the hero's feet, while Britannia is commending his example to youthful seamen. The recumbent statue of a more recent hero, *General Gordon*, whose ashes are "blown about the desert dust" in the Soudan, will be found in the N. aisle, and in the next bay on the W. is Mr. Brock's splendid monument to *Lord Leighton, P.R.A.* In the same aisle is Marochetti's monument to *Lords William and Frederick Melbourne.* The **Pulpit**, of coloured marble, designed by Mr. Butterfield and executed by Mr. Penrose, is a memorial of *Capt. Robert Fitzgerald* (*d.* 1853). At the eastern end of the nave hangs Mr. G. F. Watts's allegorical picture, "Time, Death, and Judgment."

The **Crypt** (*admission*, 6*d.*; tickets at the Vergers' Office, *p.* 119), entered from the E. side of the S. transept, extends beneath the whole of the church, and the piers which support its vaulting answer to those above, though they are far more massive. Near the altar, on either side, will be seen fragments of the only memorials in Old St. Paul's which escaped total destruction at the Fire (with the exception of that to Dr. Donne, which has now been placed against the S. wall of the S. choir aisle) —those of *Sir Nicholas Bacon* (father of Sir Francis), *Lord Chancellor Hatton*, *Sir John Wolley*, *Sir Thomas Heneage*, and *Sir William Cockayne*, Lord Mayor of London. The tomb of *Wren*, with the epitaph which is repeated over the portico of the N. transept (*p.* 119), is at the E. end of the S. aisle; and hard by, in the Painters' Corner, lie a number of painters, sculptors, and architects, among them Turner, Landseer, Reynolds, James Barry, Opie, Fuseli, Lawrence, John Rennie, Robert Mylne, Cockerell, Boehm (*d.* 1890), Lord Leighton, and Sir John Millais (*d.* 1896). In the middle aisle of the Crypt chapel are the graves of Dean Milman and Canon Liddon. Beneath the centre of the Dome floor is the **Nelson Sarcophagus**, of black marble. It was executed by Benedetto da Rovezzano for Cardinal Wolsey, and was to have been placed in his memorial chapel in St. George's, Windsor; but his royal master willed otherwise, and the tomb remained without a tenant until it was brought from Windsor to lie over the body of Nelson. Near to Nelson, on the S., rests the brave *Collingwood*, his brother-in-arms. On the N. is the tomb of the Earl of Northesk (*d.* 1831). The **Wellington Sarcophagus**, the finest in the Cathedral, is in a chamber lighted by four candelabra of polished granite; it is sculptured from a block of one of the rarest of British rocks, known as luxulyanite, consisting chiefly of quartz and black tourmaline, and rests on a massive granite pedestal. At the W. end of the crypt is the car used at the funeral, cast from guns captured by the Duke. Among other famous men who are buried or commemorated in the Crypt are *Sir Thomas Picton*, slain at Waterloo, *Lord Napier of Magdala* (*d.* 1890), *Sir Bartle Frere*, and several Colonial statesmen, *Charles Reade*, the novelist, and *Sir Walter Besant*.

The foot of the staircase leading to the Library, the Whispering Gallery, and the Stone Gallery (*fee*, 6d.) is at the Verger's Office (*p.* 119). An ascent

---

* A model of the original design is in the Victoria and Albert Museum (*p.* 127).



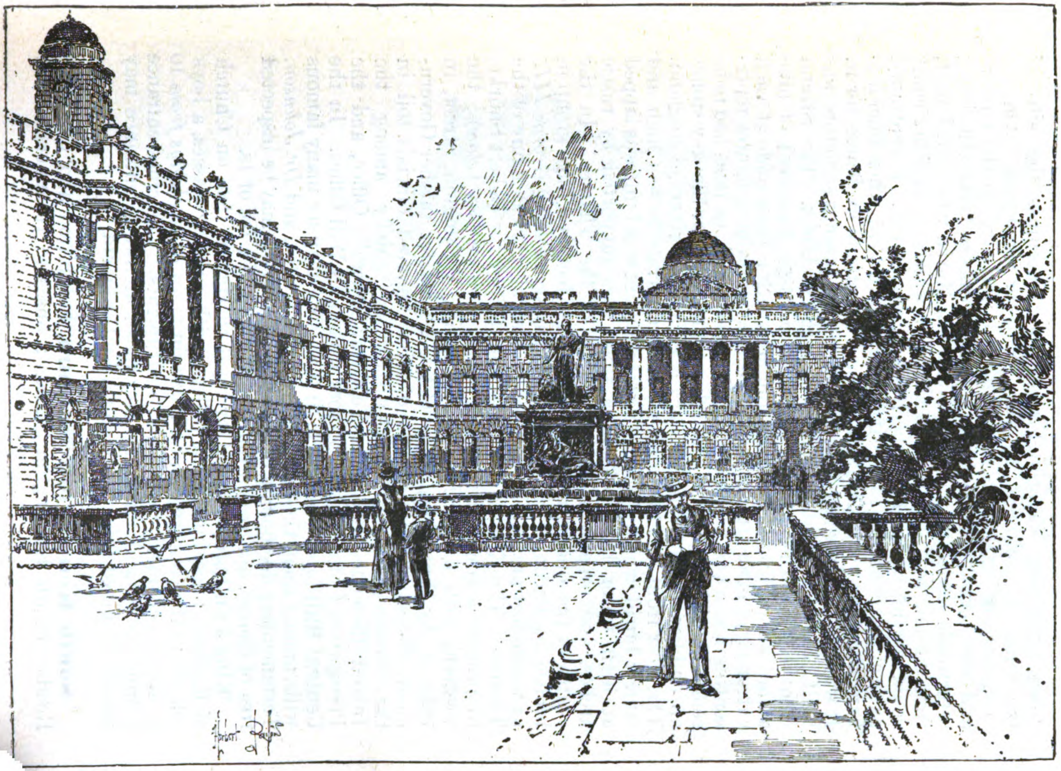
THE CHOIR, ST. PAUL'S.

(*Photo. F. G. O. Stuart, Southampton.*)

of 143 steps brings one to the Triforium, at the end of which, above the Baptistery, is the **Library**, containing a portrait of *Bishop Compton*, the founder, who bequeathed to it half of his books. Another flight of steps, about 120 in number, brings us to the **Whispering Gallery**, which runs around the inner dome, and is so named because a whisper on one side is audible on the other, a distance of 108 feet in a straight line. Here Thornhill's paintings may be understood, if not admired. The subjects of them are—(1) *St. Paul's Conversion*, (2) *Elymas the Sorcerer*, (3) *The Sacrifice at Lystra*, (4) *Conversion of the Gaoler at Philippi*, (5) *St. Paul Preaching at Athens*, (6) *Burning of the Books of Magic at Ephesus*, (7) *St. Paul before Agrippa*, (8) *Shipwreck at Melita.* To reach the **Stone Gallery**, encircling the foot of the outer dome, 118 more steps have to be mounted; but if the day be fine, the splendid view of London will well repay the exertion. A still finer view, especially up and down the river, can be had from the **Golden Gallery**, above the dome; but admission to this is limited, and in any case involves a further fee of 1s.; and to obtain access to the **Ball** on the lantern another fee of the same amount must be paid. *Tickets are obtained from the attendant in the Stone Gallery.*

**St. Saviour's, Southwark** (*p.* 113).—The choir, transept, and Lady Chapel of this church, a fine example of Early English work, are all that is left of the Priory Church of St. Mary Overy, founded early in the twelfth century, and at the Dissolution acquired by the parishes of St. Mary Magdalen and St. Margaret-at-Hill as the parish church of St. Saviour. The last restoration of the church, begun in 1891 under Sir A. Blomfield's direction, was not completed until 1897, when the building was re-opened as a collegiate church. In the restored Lady Chapel, which was once debased to the status of a bakehouse, some of the "heretics" who suffered under Queen Mary were tried. St. Saviour's is famous for its personal associations. Here, in 1414, was celebrated the marriage of *James I. of Scotland* to Joan Beaufort (niece of the great Cardinal), with whom he had fallen in love while he was in durance at Windsor Castle; and here lie buried *Gower* the poet, a benefactor of the church (*d.* 1402), and many dramatists and actors who lived in the parish, or were connected with the Globe, the Rose, and other Bankside theatres—among them Edmund Shakespeare, youngest brother of the poet; John Fletcher, the collaborateur of Beaumont; and Philip Massinger. Gower's monument, restored by the late Duke of Sutherland as head of the family to which the poet belonged, has a marble figure of the author of the "Vox Clamantis." The most notable of the other monuments is that of Lancelot Andrewes, Bishop of Winchester. *The hours of service on Sunday are* 8 *and* 11 *a.m., and* 7 *p.m.; on weekdays*, 7.30 *and* 8 *a.m., and* 5 *p.m.*

**Somerset House,** Strand (*p.* 132).—The quadrangular building on the E. side of Wellington Street and Waterloo Bridge, with one façade towards the Strand and a much finer one looking

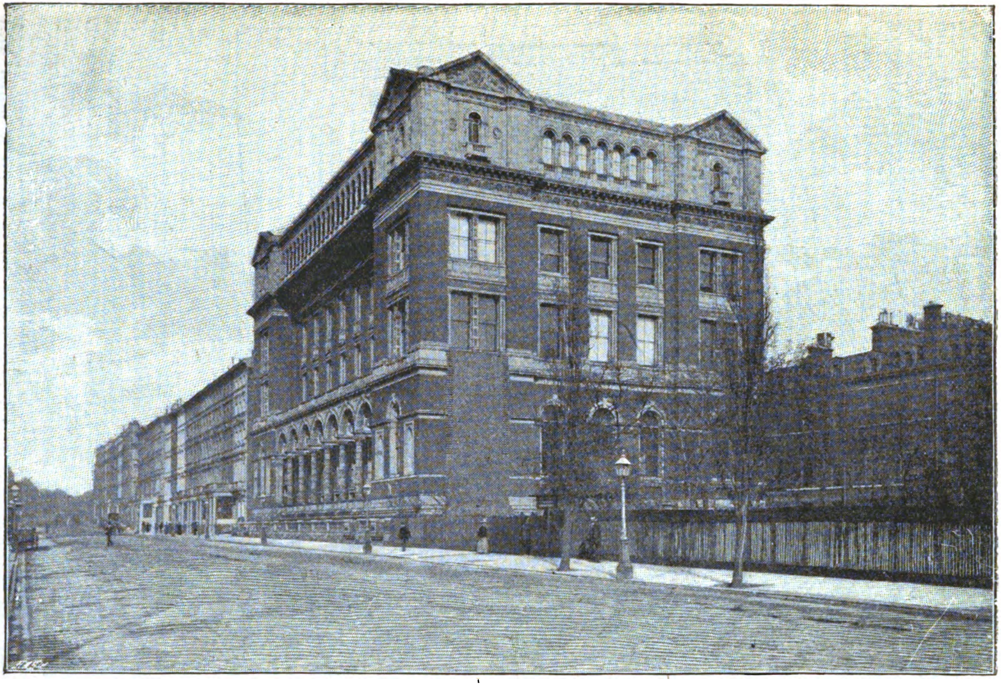


SOMERSET HOUSE: THE QUADRANGLE.

down upon the Victoria Embankment, occupies the site of the lordly house built by the Protector Somerset. On his attainder and execution the house was forfeited to the Crown, and was occasionally occupied by the Princess Elizabeth, being afterwards settled upon Queen Henrietta Maria, who added to it, from designs by Inigo Jones, a chapel in which she and her court could worship according to the Roman Catholic rite. It continued as an appurtenance of successive Queens until 1775, when Buckingham House was settled upon Queen Charlotte in exchange for it. It was then demolished, and in 1776-86, the present structure was built, Sir William Chambers being the architect. The Strand front is 155 feet long, and consists of a rustic basement of nine arches, supporting Corinthian columns, with a balustrade at each extremity, and an attic in the centre, once containing figures representing Fame and the Genius of England, which, in 1896, had to be removed. The figures in alto-relievo which enrich the key-stones are emblematic of Ocean, and of the eight chief rivers of England. The river front, 780 feet long, rises on a terrace 50 feet high and 50 feet broad, which before the Embankment was built was lapped at high water by the Thames tide; it is supported by rustic arches, and ornamented with figures of the Thames. In the centre of the quadrangle, 319 feet by 224 feet, is a huge group in bronze by Bacon, setting forth the majesty of *King George III.* at whose feet are the British lion and an allegorical figure of the Thames. The E. wing was added in 1828 by Sir Robert Smirke, to provide accommodation for King's College (*see below*); the western, with a fine façade overlooking Wellington Street, in 1854–56, by Pennethorne, to meet the need for further Government offices. Here upwards of nine hundred officials toil in the service of the State—distributed chiefly among the Inland Revenue Office, the Registrar-General's Office, and the Prerogative Court of the Doctors' Commons Will Office. In the **Central Hall** (*open from* 10 *to* 3) the visitor may see many famous wills, among them those of *Shakespeare*, *Newton*, and *Dr. Johnson.* Testamentary documents of date anterior to 1700 may be inspected free of charge, and recent ones on payment of a fee of 1s.

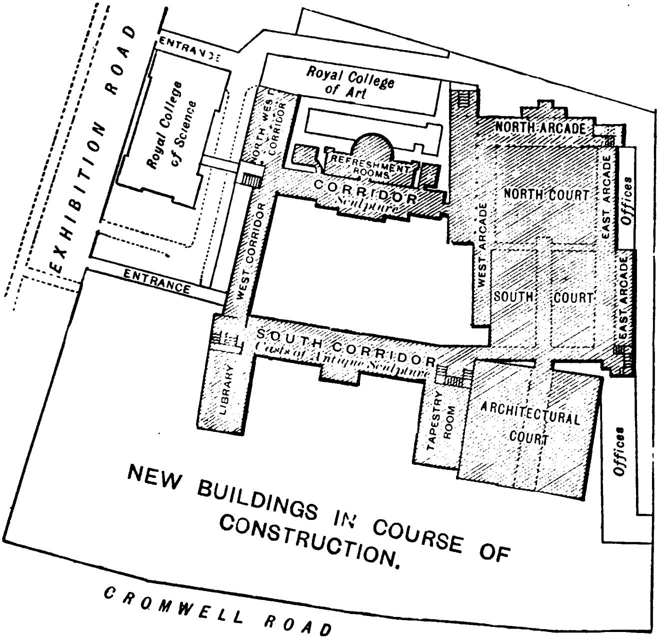
**King's College,** founded by royal charter in 1828 on Church of England lines, includes a college, with evening classes, a boys' school (in the country), and a **Museum** (*open on weekdays from* 10 to 4) of mechanical models and instruments. The chief entrance is from the Strand, under a rather mean archway; entrance may also be obtained from the Victoria Embankment.

**South Kensington Museum,** Exhibition and Cromwell Roads.—South Kensington Station; 'buses to Hammersmith or



ROYAL COLLEGE OF SCIENCE, VICTORIA AND ALBERT MUSEUM (*p.* 127).

Putney, etc.—The main building of what is now the Victoria and Albert Museum occupies twelve acres of land bounded on the S. by Cromwell Road and on the W. by Exhibition Road, and acquired from the Commissioners of the Exhibition of 1851. The institution dates from 1857, in which year a structure, mainly of iron, occupying the site of the present Architectural Court (*see plan*), was opened as the South Kensington Museum, and in it were stored the Fine Art Collections which had been exhibited at Marlborough House since 1852. Permanent buildings were now begun, and in 1868 the greater part of the temporary structure was taken down, the materials being utilised for the branch Museum at Bethnal Green (*p.* 80). The Museum is a subdivision of the Board of Education, which sets itself to promote Science and


EXHIBITION ROAD
ENTRANCE
Royal College of Science
Royal College of Art
NORTH WEST CORRIDOR
REFRESHMENT ROOMS
CORRIDOR
Sculpture
NORTH ARCADE
NORTH COURT
EAST ARCADE
Offices
WEST ARCADE
WEST CORRIDOR
ENTRANCE
SOUTH COURT
EAST ARCADE
SOUTH CORRIDOR
Casts of Antique Sculpture
LIBRARY
TAPESTRY ROOM
ARCHITECTURAL COURT
Offices
NEW BUILDINGS IN COURSE OF CONSTRUCTION.
CROMWELL ROAD

VICTORIA AND ALBERT MUSEUM.

Art by training competent teachers, by founding schools and establishing libraries, by holding examinations, and by exhibiting objects illustrating the arts and sciences.

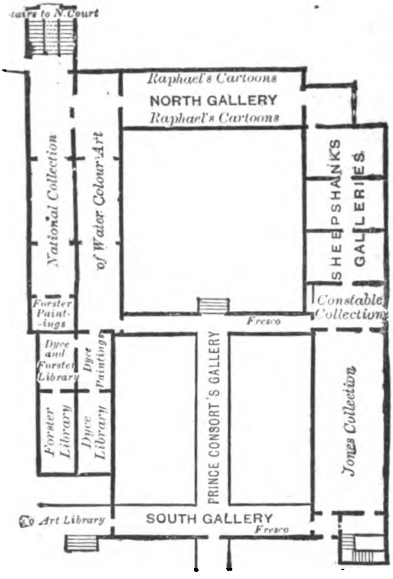
*The Museum, open daily, except on Good Friday and Christmas Day, is free on Sunday, Monday, Tuesday, and Saturday. On students' days—Wednesday, Thursday, and Friday—the public are admitted to the Main Building on payment of 6d. The hours on Monday, Tuesday, and Saturday are from* 10 *to* 10; *on Wednesday, Thursday, and Friday from* 10 *to* 4, 5, *or* 6, *according to the season. The Machinery Division, Science Collections, Indian Section, and Oriental Collections are open free on weekdays (except Good Friday and Christmas Day) from* 10 *to* 10 *on Mondays, Tuesdays, and Saturdays, and on Wednesdays, Thursdays, and Fridays till* 4, 5, *or* 6, *according to the season. On Sunday the Museum opens at* 2, *and closes at* 4 *in Jan., Nov., and Dec.; at* 5 *in Feb. and Oct.; at* 6 *in March, April, and Sept.; at* 7 *in May, June, July, and Aug.* The National Art and Science Libraries are open during the same hours as the Museum, excepting Sundays, to visitors who have paid at the doors, as well as to ticket holders. The chief entrance is temporarily in Exhibition Road, until the completion of the new buildings, of which Queen Victoria laid the foundation-stone on the 17th of May, 1899; there is another entrance in Exhibition Road, at the N. end of the Royal College of Science.

Passing through the temporary entrance we come to the **South Corridor** (with the entrance to the Science Library), forming a gallery of casts from the antique, arranged in historical order, beginning at the end at which we enter; beyond it (right) is the **South-West Court**, containing tapestries and textile fabrics.

The **Architectural Court,** the largest of the three principal courts, contains for the most part full-size reproductions in plaster of architectural works of large dimensions. The *Rood-loft*, of alabaster and coloured marble, is an original work from the cathedral at Bois-le-Duc, North Brabant, and dates from 1625. One of the most interesting of the objects in this court is a model of Alfred Stevens's *Wellington Monument* in St. Paul's, showing the work as the artist conceived it, surmounted by an equestrian figure of the Duke. The steps at the end of the central passage lead to the **South Court,** decorated chiefly from the designs of the late Godfrey Sykes. The upper portion of each side-wall is divided into eighteen alcoves, containing portraits in mosaic of eminent artists of all ages. On one of the large lunettes on the upper part of the N. (or end) wall will be seen the late Lord Leighton's fresco, "*The Arts of War*," while on the opposite lunette appears his "*Arts of Peace.*" The court is occupied on the left with ivory carvings, gold and silver work, and on the right with the collection lent by Mr. George Salting. The E. arcades of the South Court, decorated by the late Mr. Owen Jones, are filled with textile fabrics, etc.; the S. arcades mainly with a very fine collection of old lace.

We now pass on to the **North Court,** which is crowded with specimens of Italian art-workmanship, many of them virtually incorporated with the room. In the E. arcade of this court is a collection of ecclesiastical vestments and other textile or woven fabrics; the N. arcade, adjoined by the Fernery, is occupied with examples of the art of glass-working, of antique pottery, etc.; the W. arcade with musical instruments. Adjacent to this arcade are four rooms containing specimens of Hispano-Moresque ware and of Italian woodwork and furniture. From one of these apartments access is obtained, by a corridor (left), decorated with sculpture and plaster models, to the **Refreshment Rooms,** of which the Green Dining Room was decorated by the firm to which the late Mr. William Morris belonged, and the Grill Room by Sir E. J. Poynter, P.R.A. In the **West School Corridor** (turn to the right at the foot of the staircase), forming the basement of the College of Art, will be seen English and other furniture, with State carriages and Sedan chairs.

As we ascend the staircase at the N.W. corner of the North Court, leading to the Picture and other Galleries, we see the original designs of the frescoes in the Houses of Parliament, and also the original model of Baily's Graces. In the rooms at the top, to which we first come, are hung the pictures forming the **Historical Collection of British Water-Colour Drawings,** with Pastel and Crayon drawings, etc.; while the rooms S. of these contain the books, manuscripts, paintings, and engravings which were bequeathed to the Museum by the Rev. Alexander Dyce and by Mr. John Forster, who was Mr. Dyce's friend and executor. To the W. of the Water-Colour Room is the **Keramic Gallery,** with its splendid collection of earthenware, stoneware, and porcelain, including examples of Palissy's work, and five pieces of the famous Henry II. ware. From the room containing the Dyce paintings we pass into the gallery (between the North and South Courts) leading to the **Prince Consort's Gallery,** containing an invaluable collection of mediæval works of art on a small scale, among them many objects in enamel. The entrance at the S. end leads to the **Gallery of the Architectural Court,** where is housed the Museum collection of ironwork.


tairs to N.Court
Raphael's Cartoons
NORTH GALLERY
Raphael's Cartoons
National Collection
of Water Colour Art
SHEEPSHANKS
GALLERIES
Forster Paintings
Constable Collection
Fresco
Dyce and Forster Library
Dyce Paintings
PRINCE CONSORT'S GALLERY
Jones Collection
Forster Library
Dyce Library
Art Library
SOUTH GALLERY
Fresco

THE PICTURE GALLERIES.

Retracing our steps to the South Gallery, and turning to the right, we come to the largest of the Eastern Galleries, containing the **Jones Collection** of furniture, porcelain, enamelled miniatures, paintings, sculpture, bronzes, etc., bequeathed by Mr. John Jones, of Piccadilly (*d.* 1882). This is officially declared to be the most important gift the Museum has yet received, its value equalling the cost of all the art purchases made between the origin of the Museum and the year of the testator's death. The room next to this contains the **Constable Collection** of oils, water-colours, and drawings, given by the late Mr. John Sheepshanks, the late Miss Isabel Constable, and the late Mr. Henry Vaughan, to the first of whom the Museum is indebted for most of the oil-paintings—of the British School—to be seen in the three remaining galleries on the E. side. Turning to the left, we reach the **North Gallery,** where are the **Raphael Cartoons,** drawn with chalk on strong paper and coloured in distemper by Raphael and his students early in the sixteenth century, as designs for tapestry work for Leo X. The tapestries, originally hung in the Sistine Chapel at Rome, are now in the Vatican; the designs, of which only seven out of ten remain, were bought by Cromwell for £300, and from the time of William III. until 1865 were hung at Hampton Court. The subjects of those on the left wall are—*Paul and Barnabas at Lystra*, *Peter and John Healing the Lame Man*, *The Death of Ananias*, and *Christ's Charge to Peter*; of those on the right wall, *The Miraculous Draught of Fishes*, *Paul Preaching at Athens*, and *Elymas the Sorcerer Struck Blind.* The three missing designs are represented by copies from the tapestries, and of these the subjects are *The Stoning of Stephen*, *The Conversion of Paul*, and *Paul in the Dungeon at Philippi*.

Now returning through the Eastern Galleries to the staircase at the S. end of the gallery containing Jones's Collection, we descend to the South Court, cross over into the North Court, turn to the left through the Refreshment Room Corridor, and by way of the West School Corridor pass out into Exhibition Road, on the other side of which we enter the **Southern Galleries,** forming one of the annexes to the Museum. The lower storey is devoted to machinery and to the Fish Collection of the late Frank Buckland. By leaving these galleries at the N. end, and crossing the Imperial Institute Road, we reach the entrance to the **Western Galleries** (running beside the Imperial Institute), where are the Science Collections of the Museum. On the E. side of the Imperial Institute is the **Indian Section,** and communicating between this and the W. Galleries is the **Cross Gallery,** where are stored the Chinese, Japanese, and Persian Collections. In the Japanese Collection, among many other interesting objects, is a large shrine, of lacquered woodwork of remarkable workmanship, such as the Japanese use to place their household gods in.

**Stock Exchange,** Capel Court, E.C.—England's chief money market, the property of a private company, stands in the centre of the block of buildings fronting Bartholomew Lane, opposite the E. side of the Bank of England. No further particulars need be given here, for admission is confined strictly to members and their clerks, and intruders are unceremoniously expelled.

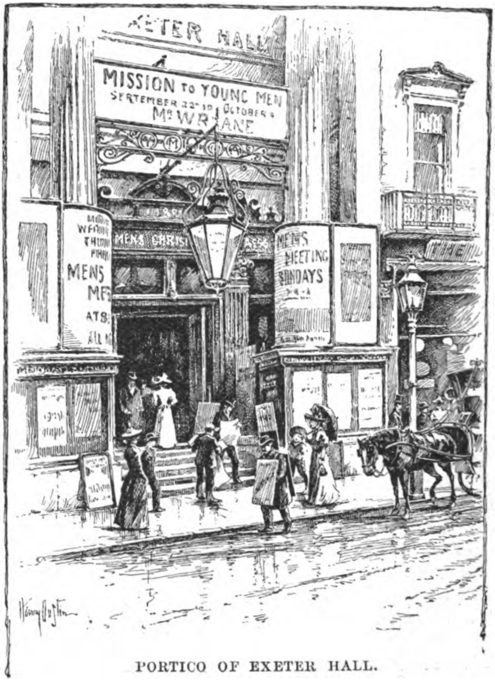
**Strand, The.**—This busy thoroughfare, beginning at Charing Cross (*p.* 26), and stretching eastwards for seven-eighths of a mile to Temple Bar Memorial, where it joins Fleet Street (*p.* 44), obviously owes its name to the fact that it bordered the Thames in the days before the river was embanked, and when it flowed closer to the street than it now does. Starting from Charing Cross, we see on the right *Northumberland Street*, known in olden days as Hartshorne Lane, where Ben Jonson lived when a boy.

In *Craven Street*, the next turning on the same side, will be seen, at No. 7, a tablet indicating an abode of Benjamin Franklin. Beyond Charing Cross Station, with its monument (*p.* 27), is *Villiers Street* (right), which, like *Buckingham Street*, the next turning on the same side, and *Duke Street*, running across them, recalls George Villiers, Duke of Buckingham, of whose fine house at the foot of Buckingham and Villiers Streets only the Water-Gate (*p.* 41) remains.

At the bottom of Buckingham Street, on the east side, No. 15, lodged Peter the Great; and opposite is a house, now, however, remodelled, if not rebuilt, where Pepys the diarist lived. Here Etty, the painter, had chambers and a studio from 1826 till within a few months of his death in 1849; and Clarkson Stanfield had rooms in the same house early in his career.

Returning to the Strand, we see in *King William Street* (left), just beyond the site of the Lowther Arcade, long famous for its toy-shops, the Royal Westminster Ophthalmic Hospital; and at the Strand corner is *Charing Cross Hospital*, which was built by Decimus Burton in 1831. Nearly opposite is the *Tivoli* Theatre of Varieties, opened in 1890. Passing the Adelphi and the Vaudeville Theatres, we have on the right what used to be Salisbury and Cecil Streets, both named after the Salisbury or Cecil House which was built for the first Earl of Salisbury, son of Lord Burghley. They have now been cleared away for the extension of the Hotel Cecil, which stretches down to the Embankment (*p.* 41). At *Southampton Street* (left) is visible a portion of Covent Garden Market (*p.* 76). Beaufort Buildings (right), a name which recalls Beaufort (formerly Worcester) House, the town mansion of the Earls of Worcester, leads to the *Savoy Theatre* and *Hotel*. In *Exeter Street* (left), named after the Marquises of Exeter, whose town house used to be where the Lyceum Theatre (*p.* 131) now stands, Dr. Johnson lived on fourpence-halfpenny a day on his arrival in London. Beyond is **Exeter Hall**, built in 1830-31 by G. Dering, with a Corinthian portico, for religious meetings and sacred concerts, and much improved internally when, in 1880, it was acquired by the Young Men's Christian Association. Above the entrance is a Greek legend signifying that it is the hall of "brotherly love." Beyond Burleigh Street (left) is Savoy Street (right), leading to the Savoy Chapel Royal.

The **Chapel Royal, Savoy**, stands on part of the site of the Savoy Palace, built in 1245 by Simon de Montfort, and named after Count Peter of Savoy, to whom, as uncle to Queen Eleanor, it was presented by Henry III. The Palace was destroyed by Wat Tyler's followers in 1382, and in 1505 was succeeded by a Hospital, which did not finally disappear until the nineteenth century, when the site was required for the approach to Waterloo Bridge. To this Hospital, famous as the meeting-place of the Savoy Conference for the revision of the Prayer-Book, the present chapel, built at the same period, was attached. In 1864 it was ravaged by fire, but was restored by Queen Victoria, as proprietress of the Chapel, which is on the Private List, and is supported from the revenues of the Duchy of Lancaster. A plain Perpendicular structure, with no exterior attraction, it is handsomely fitted and richly decorated within. Among the memorials which escaped the flames is a brass on the floor of the chancel, marking the burial-place of Gawain Douglas, Bishop of Dunkeld, and translator of Virgil (*d.* 1522). The E. window was filled with painted glass by Queen Victoria as a memorial of the Prince Consort. *The Chapel is open on weekdays from* 11 *a.m. to* 1 *p.m., and from* 2 *to* 4 *p.m.; the Sunday services (free to the public) are at* 11.30 *and* 7.



PORTICO OF EXETER HALL.

Now comes *Wellington Street*, leading on the right past the W. wing of Somerset House to Waterloo Bridge and Station, and on the left to Bow Street. In the northern part of Wellington Street, close to the Strand is the **Lyceum Theatre,** now (1904) menaced with the fate that has already overtaken the old Gaiety.

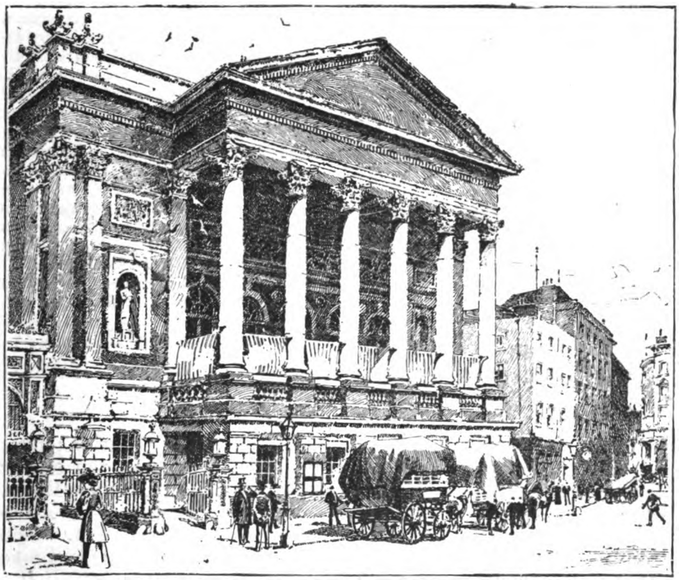
The site of the Lyceum was purchased about 1765 for the erection of a "lyceum" or exhibition-hall for the Society of Artists, which presently became insolvent. The building was then converted into a theatre, and was afterwards used for a variety of entertainments; and here, in 1802, Madame Tussaud, on her arrival from France, first showed her collection of waxworks. The place was rebuilt in 1816, burnt down in 1830, and again rebuilt in 1834.

In Bow Street is another famous theatre, the **Covent Garden,** the home of the Royal Italian Opera. The original Covent Garden Theatre, built in 1732, was destroyed by fire in 1808, when twenty persons perished. It was at once rebuilt by R. Smirke, and again succumbed to the flames in 1856, when it was succeeded by the present theatre, designed by E. M. Barry, the bas-reliefs which enrich the front being the work of Flaxman.

At the E. corner of Wellington Street, in the Strand, are the extensive offices of the *Morning Post*, and close by, abutting upon the new thoroughfare to Holborn, Aldwych, as well as upon the Strand, is the new *Gaiety Theatre.* A little way up Catherine Street, stretching back to Drury Lane, is the historic theatre of this name, founded in 1663; the present building, however, the work of Benjamin Wyatt, although the oldest of its kind in London, only dating from 1812.

Passing the Strand front of Somerset House (*p.* 122), with the entrance to King's College, we reach *Strand Lane* (right), where may be seen an old Roman bath, supplied with beautifully clear water from a spring which is erroneously said to be that from which Holywell Street takes its name. Another bath hard by claims to have been constructed in 1588 by the Earl of Essex, whose house was in this vicinity. The church opposite Strand Lane is that of **St. Mary-le-Strand,** designed by James Gibbs, the architect of St. Martin's-in-the-Fields (*p.* 141), and justly admired for its harmonious proportions. A narrow street running parallel with the Strand on the left of the church, and demolished in 1901, was *Holywell Street* (otherwise Booksellers Row), less sacred in its history than in its origin. It was named after a holy spring, possibly, though not certainly, that of St. Clement; and it was long notorious for the sale of books of evil savour—a taint of which to the last it had not wholly purged itself. Long threatened with destruction, it has been annihilated by the London County Council, in order to widen the Strand and construct the new thoroughfare to Holborn. Now comes the church of **St. Clement Danes,** named after the saint who also gave his name to the spring referred to above, though what the Danes have to do with it is a matter of the barest conjecture. It was built, except the tower, by Edward Pearce in 1682, under the superintendence of Sir Christopher Wren, whose hand is chiefly to be traced in the interior. The pulpit is enriched with fine wood-carving; the organ (recently restored) is one of the many built by Father Smith. In this church (*open daily from*

10 *to about* 3, *Saturday* 10 *to* 1) were buried Otway (*d.* 1685) and Lee (*d.* 1692), the dramatists; and within these walls was celebrated the marriage which brought to the Grosvenors their wealth. But its most memorable associations are with Dr. Johnson, whose pew, marked by a brass plate, may still be seen in the front of the north gallery. In this pew he worshipped for many years, and it was here that he publicly returned thanks for his recovery from dangerous illness. The last building on the right side of the Strand, now Lloyds' Bank, was designed for the purposes of a restaurant on the Duval method; on the other side is the **Royal Palace of Justice.**



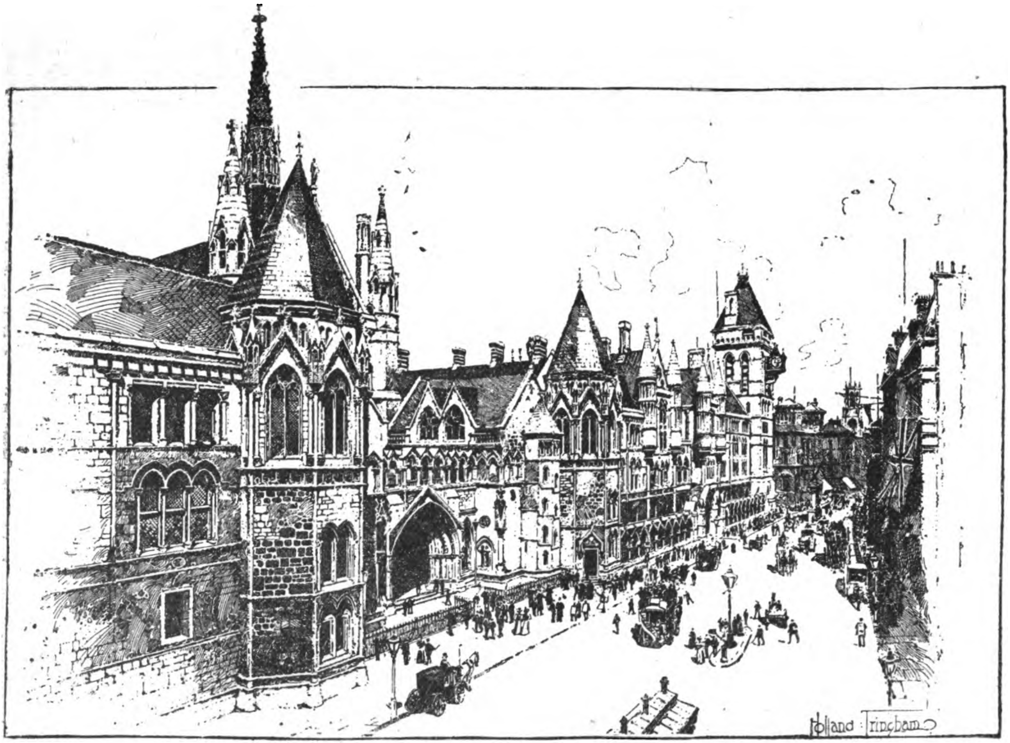
COVENT GARDEN THEATRE.

This, the greatest achievement of George Edmund Street, who did not live to see it opened, was begun in 1874, the old courts at Westminster having long proved inadequate, and was inaugurated on the 4th of December, 1882, by Queen Victoria, after three-quarters of a million had been spent upon it, besides the million and a half (save fifty thousand pounds) paid for the site. It cannot be denied that a structure in such a style and of such dimensions suffers from its proximity to a crowded street; but its chief façade and its **Great Hall** are both of them admirable and effective features. The former is nearly 500 feet long; the latter (*open to the public from* 11 *to* 3 *during Vacation, but reserved at other times for those who have business at the courts*) is 238 feet by 48 feet, with a height of 80 feet. The roof is finely groined, the floor is of mosaic, and the hall is adorned with a statue of the architect, by H. H. Armstead, R.A. The various courts (*tickets to view during the Vacation to be obtained at the superintendent's office; while the courts are sitting the public are admitted so long as there is room*) branch off from the Great Hall. The land on the W. side, laid out as a recreation-ground, is known as St. Clement's Gardens, and is bordered on the N. by the new Bankruptcy Court. In front is the **Temple Bar Memorial,** marking the spot where stood Temple Bar, the gate which separated the freedom of the City of London from the liberty of the City of Westminster. The memorial, which has been the mark of much cheap and hasty criticism, was designed by Sir Horace Jones and unveiled in 1880. The marble statues of Queen Victoria and the Prince of Wales (now King Edward VII.) on the N. and S. sides are by Boehm; on the E. and W. fronts are portrait medallions of the late Duke of Clarence and Sir Francis Truscott, who was Lord Mayor when the memorial was reared. The bas-reliefs in the pedestal represent the first Temple Bar, the last Temple Bar, Queen Victoria's first entrance into the City through Temple Bar in 1837, and the procession to St. Paul's on the day of thanksgiving for the Prince of Wales's recovery from illness in 1872. For the prancing griffin on the top Mr. C. B. Birch was responsible. **Temple Bar** itself, the work of Wren, who built it to replace the gate destroyed in the Great Fire, was removed in 1878; but eleven years later it was rebuilt at one of the entrances to Theobald's Park, Waltham Cross.

**Tate Gallery, The,** *see p.* 85.

**Temple, The,** *see p.* 63.

**Tower of London,** Tower Hill.—Mark Lane Station; 'buses to Fenchurch Street and Aldgate.—The fortress at the eastern limits of the City, on the N. bank of the Thames, claims Roman origin, and there can be no doubt that on this site King Alfred built a stronghold. But as we know it, the Tower had its beginnings in Norman times, being commenced by Gundulf, Bishop of Rochester, at the order of William the Conqueror, who felt it necessary thus to overawe Saxon London. By Gundulf was built the White Tower, with its Halls and the Chapel of St. John; but it was reserved to William Longchamp to surround it with walls and a moat a century later. The building, however, has undergone great modification at various periods; and it has been put to various uses, having been successively a fortress, a royal residence, a State prison, and in these later days an arsenal and barracks and the most interesting of British show-places. In plan an irregular pentagon, it is about twelve acres in extent, its most salient feature being the White Tower in the centre. It is surrounded by a double line of circumvallation,


Holland Tringham

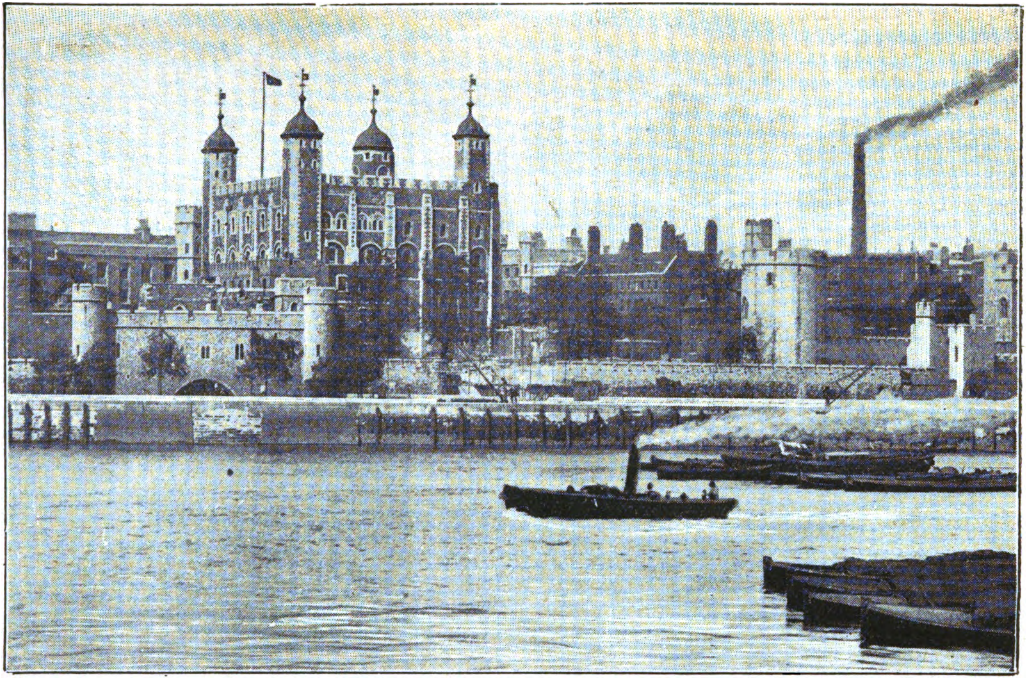
THE ROYAL PALACE OF JUSTICE.

known as the Outer and the Inner Ward, protected by a moat, which was drained in 1843, and partly filled up and gravelled as a *campus martius* for the garrison.

*The Tower is open every weekday—on Saturday and Monday free from* 10 *to* 4 (10 *to* 6 *from May to Sept.*) *; on other days it closes at* 4 *all the year round, and* 6*d. is charged for admission to the Armouries, and* 6*d. to the Regalia.* The building is in charge of the Yeomen Warders, popularly known as Beefeaters, a term which is either a nickname from the rations of beef supplied to them while on duty, or (less probably) a corruption of Buffetiers, from their being ranged at the Royal sideboard at State feasts. *The public entrance is that on the W. side, known as the Lions' Gate*, from the Royal Menagerie once kept here; and *the Ticket Office, where orders for the Armouries and for the Regalia are issued, is to the right.*

Passing under the Middle Tower, we cross the Moat by a causeway, and by means of a gateway beneath the **Byward Tower,** reach the outer Ward (or Bail), with the **Bell Tower** on our left. In this Tower the Princess Elizabeth was imprisoned while under Queen Mary's displeasure; just beyond, on the left, is the "Queen's House," where Guido Faux and his accomplices were incarcerated, while in the Council Chamber he was examined under torture before the King. Proceeding, we have on our right **St. Thomas's Tower,** beneath which is the famous **Traitor's Gate**—a double gateway by which State prisoners who were brought hither by water were admitted to the Tower. Opposite (left) is the **Bloody Tower,** which owes its ill-sounding name to the murder of the hapless sons of Edward IV. by order of their uncle, Richard Crookback. Beneath this we pass into the Inner Ward, in the centre of which is the **White Tower,** still presenting much the same aspect as in Norman times, in spite of what Sir Christopher Wren did to "uglify" it. It is 92 feet in height, and its walls are from 13 feet to 15 feet thick. Before entering the White Tower, we turn to the right and pass into the **Record** or **Wakefield Tower,** reputed scene of the murder of Henry VI., where are now kept, in a strong iron cage, the **Regalia,** including St. Edward's Crown, used at the coronation of all our monarchs since Charles II., for whom it was made, the ancient crown, with other accessories of the coronation, having been melted down and converted into coin after the execution of his father. Here, surmounting the group, is the Imperial State Crown, made for Queen Victoria in 1838, and somewhat enlarged and re-embellished for his Majesty the King; also the Prince of Wales's Crown; the Queen Consort's Crown; the Queen's Diadem, made for the wife of James II.; St. Edward's staff, carried before the monarch in the coronation ceremony; the Royal Sceptre, which the Archbishop of Canterbury places in the sovereign's right hand; the Sceptre of the Dove, placed in the left hand; the Swords of Mercy and Justice; the Coronation Bracelets and Spurs; the Anointing Vessel and Spoon, the latter the only relic of the ancient Regalia; and a model of the Koh-i-Noor. The Regalia were returned to the Tower the day after the coronation of King Edward VII. and Queen Alexandra, with the addition of the jewelled Sword of Offering.

Now, proceeding to the **White Tower,** we notice at the foot of the spiral staircase a tablet recording the fact that here were discovered the bones—now in Westminster Abbey—believed to be those of the hapless children of Edward IV. In rooms on the first floor Sir Walter Raleigh is said to have been confined what time he wrote his "History of the World." On the second floor are the Banqueting Hall and **St. John's Chapel,** one of the earliest, as, with all its plainness, it is one of the most



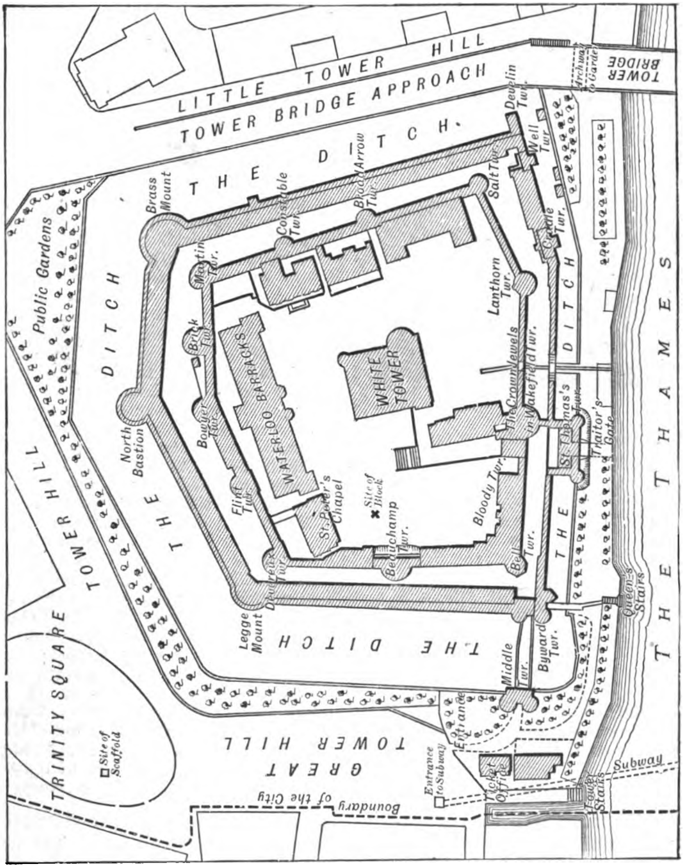
THE TOWER OF LONDON, SHOWING THE WHITE TOWER AND TRAITOR'S GATE.
*(Photo. York and Son, Notting Hill.)*

impressive, specimens of Norman architecture in the kingdom. When the Tower was a royal residence—that is, between the time of Stephen and that of Elizabeth—this was the chapel of the Court, the royal party generally occupying the triforium, entering it from the Council Chamber on the third floor. This chamber—the scene of Richard II.'s abdication—and the Banqueting Hall now contain the greater part of the famous collection of old armour and arms. Among the most interesting relics treasured in these upper floors of the White Tower are the axe with which the Earl of Essex is believed to have been beheaded, and the block at which Lord Lovat, the last person decapitated in England, knelt on Tower Hill for the fatal stroke; the cloak on which General Wolfe breathed his last before Quebec in 1759; and a number of instruments of torture.

As we leave the White Tower, we see in front of us the **Waterloo Barracks,** which was built on the site of the Grand Storehouse (destroyed by fire in 1841), and of which the first stone was laid by the Duke of Wellington in 1845. The **Beauchamp Tower,** beyond the Chapel of St. Peter (*see below*), is named after Beauchamp, Earl of Warwick, held in durance here in 1397, and is memorable as the prison of Lord Guilford Dudley, husband of Lady Jane Grey, and of his three brothers, the eldest of whom, John, Earl of Warwick, has left on the wall of a room on the first floor, on the right of the fireplace, an inscription, with his device—the ragged staff grasped by a lion and a bear. The word IANE, also inscribed here, and numbered, is no doubt intended to apply to Lady Jane Grey, but is the work of another hand, for the unfortunate lady was not detained here. The name "Arundel," over the fireplace, is that of Philip Howard, Earl of Arundel, who was executed in 1573.

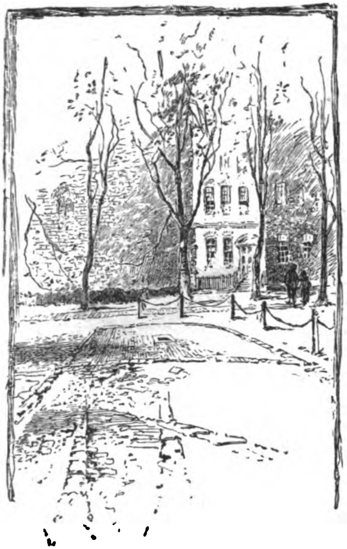
Of the remaining towers of the Inner Ward, the **Devereux,** at the N.W. angle, owes its present name to the Earl of Essex, Queen Elizabeth's favourite, imprisoned here prior to his execution in 1601; before this it was known as Robert the Devil's Tower. The **Bowyer Tower,** at the centre of the N. side, is the traditional scene of the drowning of the Duke of Clarence, brother of Edward IV., in a butt of Malmsey wine; and in the **Salt Tower,** at the S.E. angle, is a quaint drawing, on the wall, of the Zodiac, the work of one Hugh Draper of Bristol, imprisoned here as a sorcerer in 1561.

The chapel of **St. Peter-ad-Vincula,** at the N.W. corner of the Inner Ward, is famous as the burial-place of many of those who were beheaded either within the Tower or on **Tower Hill,** on the N.W. side of the fortress. The great majority of the executions took place on Tower Hill, the only persons who suffered in front of St. Peter's, on the spot now enclosed by a railing and marked by a stone, being Anne Boleyn (1536), Katharine Howard (1542), Jane, Viscountess Rochford (beheaded on the same day as Queen Katharine), the aged Countess of Salisbury (1541), who "would not die, as a proud dame should, decorously," Lady Jane Grey (1554), and Robert Devereux, Earl of Essex (1601). The chapel (no admission) was partially rebuilt by Henry VIII., the building erected by Edward I. to replace a yet earlier one having suffered much from fire and dilapidation. It has little architectural merit, but its melancholy associations invest it with pathetic and undying interest. The list of those whose mutilated remains were deposited within its walls includes, besides the personages named above, the saintly Bishop Fisher and the wise and witty Sir Thomas More (both beheaded in 1535); Thomas Cromwell, Earl of Essex (1540); Lord Admiral Seymour (1549); the Protector Somerset (1551); John Dudley, Duke of Northumberland (1553); Lord Guildford Dudley, husband of Lady Jane Grey (1554); Thomas Howard, Duke of Norfolk (1572); William Howard, Lord Stafford (1680); the weak and craven Duke of Monmouth (1685); and the three noblemen who suffered for their complicity in the rising of 1745—William, Earl of Kilmarnock, Arthur, Lord Balmerino, and Simon, Lord Lovat. Here, too, lies Sir Thomas Overbury, poisoned in the Tower in 1613; but the infamous Jeffreys, who died while awaiting trial, was reburied at St. Mary's Aldermanbury. The


LITTLE TOWER HILL
TOWER BRIDGE APPROACH
TOWER BRIDGE
Archway to Garden
THE DITCH
Devlin Twr.
Well Twr.
Salt Twr.
Cradle Twr.
Lanthorn Twr.
Brass Mount
Constable Twr.
Broad Arrow Twr.
Martin Twr.
Brick Twr.
Bowyer Twr.
Flint Twr.
Devereux Twr.
Beauchamp Twr.
WATERLOO BARRACKS
WHITE TOWER
St. Peter's Chapel
Site of Block
The Crown Jewels in Wakefield Twr.
St. Thomas's Twr.
Traitor's Gate
Bloody Twr.
Bell Twr.
Byward Twr.
Middle Twr.
Queen's Stairs
THE THAMES
Public Gardens
North Bastion
Legge Mount
TOWER HILL
TRINITY SQUARE
Site of Scaffold
GREAT TOWER HILL
Boundary of the City
Entrance to Subway
Entrance
Ticket Office
Tower Stairs
Subway

PLAN OF THE TOWER OF LONDON.

most illustrious of the victims of the axe were buried in the chancel, and at the restoration of the chapel, during the reign of Queen Victoria, it was found necessary to excavate a portion of the floor, but by command of her Majesty the work was done with the greatest care, and the bones (in most cases the bodies had not been placed in coffins) were reburied beneath the new pavement. The nave, too, had to be excavated, and the coffins found, together with the scattered bones, gathered into cases, were deposited in the crypt.



PLACE OF EXECUTION IN FRONT OF ST. PETER'S CHAPEL.

In immediate vicinity to the Tower are two public buildings of special interest—the Royal Mint, on the side of Little Tower Hill, and Trinity House, on the side of Great Tower Hill. The **Mint,** where all English gold and silver money is coined, was erected from designs by Johnson and Sir Robert Smirke in 1811, and considerably enlarged in 1881-82. *In applying to the Deputy-Master for orders to view the machinery and processes, it is necessary to give the name and address of each member of the party.* **Trinity House** is the headquarters of the authority which controls the lighthouses, beacons, and buoys around the coast, licenses pilots, and is in other ways concerned with British navigation. It was incorporated in 1529, under the style and title of "The Master, Wardens, and Assistants of the Guild, or Fraternity, or Brotherhood of the Most Glorious and Undividable Trinity," having been founded as a private company by Sir Thomas Spert in 1515. Old Trinity House stood in Water Lane, Lower Thames Street; the present building was erected by Samuel Wyatt in 1793-95. It is of the Ionic order, and its front is sculptured with the arms of the Corporation (a cross between four ships under sail), medallions of George III. and Queen Charlotte, genii with nautical instruments, lighthouses, etc. Inside may be seen busts and portraits of naval heroes and others, models of lighthouses, etc. *Applications for admission should be addressed to the Secretary.*

**Trafalgar Square.**—The formation of Trafalgar Square, pronounced by the great Sir Robert Peel to be the finest site in Europe, was begun about the year 1830, when the ground was cleared of the squalid dwellings that up to that time had occupied it. The **Nelson Column,** in the centre of the open space, was erected by voluntary contributions in 1840-43. The fluted granite column, Corinthian in style, with a capital of gun-metal, is 145 feet in height, and was designed by Railton; the statue of Nelson on the summit, 17 feet in height, was the work of Baily. The finely-proportioned pedestal is enriched with bronze low-reliefs, cast of the metal of guns captured from the French. On the N. face is a scene from the Battle of the Nile (1798), by Woodington, in which the wounded hero is seen refusing to be attended to by the surgeon out of his turn. On the E. side, the work of Ternouth, Nelson is shown sealing on a cannon the treaty of peace after his victory at Copenhagen in 1801. The W. relief, by Watson, represents him receiving the sword of the Spanish admiral after the triumph at St. Vincent in 1797. On the S. face is Carew's representation of the last scene in his life. The lions at the angles of the base were modelled by Sir Edwin Landseer, who was not ready with them till 1868. They were the mark of a good deal of ridicule at the time they were set up, and it was the gibe of one wit that the old lion on the top of Northumberland House (*see p.* 27) would not recognise them as brethren. The column is flanked on the W. by a bronze statue of *Sir Charles Napier* (*d.* 1853), the conqueror of Scinde, by Adams; and on the E. by another of *General Sir Henry Havelock* (*d.* 1857), by Behnes. Behind is Mr. Hamo Thornycroft's fine statue of *General Gordon* (*d.* 1885), showing the mystic-warrior in a characteristic attitude. The bronze equestrian statue of *George IV.*, at the N.E. angle of the open space, is by Chantrey.

On the N. side of the square is the National Gallery (*p.* 81). On the W. side is the *Royal College of Physicians*, built by Smirke in 1825, with its principal front—a hexastyle projecting portico of the Ionic order, supporting a pediment of admirable proportions—in Pall Mall East. The institution was founded under a charter from Henry VIII. in 1523, and was established successively in Knightrider Street, at Amen Corner, Paternoster Row, and in Warwick Lane, before this house was built for it. The structure adjoining, which occupies the rest of the W. side of the Square, is the *Union Club*—a non-political club started in 1822—and was designed by the same architect. On the E. side, at the N. corner, is the church of **St. Martin-in-the-Fields,** built in 1721-26, on the site of an earlier church, by Gibbs. The fine Corinthian portico, supporting a pediment containing the royal arms—a reminiscence of the interest which George I. took in the building of the church—is one of the finest examples of the kind in London; and the spire is particularly graceful. In St. Martin's was buried the frail but amiable Nell Gwynne, who left money out of which the fine peal of twelve bells is still rung once a week. The remainder of the E. side of Trafalgar Square is occupied by Morley's Hotel. S. of the Square is Charing Cross.

**University College,** Gower Street (*p.* 43).—The College, at the N. end of Gower Street was founded in 1827, to afford a literary and scientific as distinct from a theological education, at a moderate expense. The building was erected 1827-28 by Wilkins, who was happier in these designs than in those for the National Gallery. The main feature of the structure, which is 400 ft. in length, is the noble Corinthian portico of twelve columns, elevated on a lofty plinth. Behind the pediment is a cupola with a lantern light; and in the hall beneath is the **Flaxman Museum,** containing models and drawings by the sculptor after whom it is named, presented to the College after his death by his sister-in-law, Miss Denman. This Museum, together with the Egyptian Museum, *is open to the public daily during term from* 10 *to* 5, *and during vacation on application to the Secretary of the College.* Connected with the College is University College Hospital, on the other side of Gower Street In Gordon Square, behind University College, is **University Hall,** which, however, is entirely independent of the College. It was the home of Manchester New College before the removal of that institution to Oxford, and is now occupied by *Dr. Williams's Library,* founded and endowed by Dr. Williams, a Presbyterian minister, in the year 1711.

**Victoria and Albert Museum,** *see* South Kensington Museum (*p.* 124).

**Waterloo Place.**—The broad space between Carlton House Terrace and the bottom of Regent Street (*p.* 108) was once known as Carlton Gardens, from Carlton House, built for Lord Carlton early in the eighteenth century, afterwards in turn the residence of Frederick Prince of Wales (father of George III.) and of the Prince Regent. Like Regent Street, Waterloo Place was the work of John Nash, George IV.'s favourite architect. The bronze statue on the top of the **York Column,** on the Waterloo Steps, descending to St. James's Park, is that of the Duke of York (son of George III.), who did little enough to earn the most imposing column in London, the Monument itself and the Nelson Memorial excepted. The pillar, 123 feet in height, of the Tuscan order, was designed by Wyatt, and was reared in 1833; the statue is by Westmacott. The *Crimean Monument,* in the middle of the northern part of the Place, was designed by John Bell to commemorate the 2,162 officers and soldiers of the Guards who perished in the war with Russia. On a massive granite pedestal is Victory, with laurel wreaths in her hands; on the front are figures of a Grenadier, a Fusilier, and a Coldstream Guard, in full marching costume; and behind are Russian guns from Sebastopol. The centre of the lower half of Waterloo Place is occupied by Boehm's equestrian statue of *Lord Napier of Magdala* (*d.* 1890). On the E. side is a statue by the same sculptor of *Lord Lawrence* (*d.* 1879), with another by Marochetti of *Colin Campbell, Lord Clyde* (*d.* 1863). On the W. side are Boehm's statue of *Field-Marshal Sir John Burgoyne* (*d.* 1871), and one of *Sir John Franklin*, by Noble, erected by Parliament not only to Franklin himself, but also to "his brave companions who," as the inscription sets forth, "sacrificed their lives in completing the discovery of the North-West Passage, A.D. 1847-48." The relief on the front of the pedestal sets forth the burial of the remains of the expedition.

Waterloo Place is bisected near its N. end by Pall Mall, for which see *p.* 91. The row of large houses at its S. end is **Carlton House Terrace**; of these, the first house from the York Column on the W. side (No. 9), marked by the Prussian eagle, is the German Embassy.

**Westminster Abbey.**—For means of access, *see* Houses of Parliament, *p.* 54.—The first Abbey church at Westminster is said to have been built by Sebert, the Anglo-Saxon King of the early part of the 7th century, who here established, on what was called Thorney Isle—an island formed by the confluence of two brooks with the Thames, and overgrown with thorns—a community of Benedictine monks. At any rate, there was such a monastery here in the days of King Edgar, who is believed to have rebuilt the church after its destruction by the Danes at the end of the 10th century. By the time of Edward the Confessor Westminster had become a royal residence, and instead of undertaking a pilgrimage to Rome, which he had vowed, the saintly king set about rebuilding this Abbey. Aided by Norman architects, he reared a church nearly co-extensive with the present building; but when it was completed the sands of his life were running out, and though on Innocents' Day, 1065, he signed its charter, he was unable to be present at the dedication. Of this church nothing remains above ground but a few fragments of wall in the precincts. For two centuries it underwent little change. Then Henry III., having added a Lady Chapel, afterwards rebuilt in the richest form of the Perpendicular by Henry VII., whose name it has since borne, began the rebuilding of the Minster, and carried the present church westward one bay beyond the transept. His son, Edward I., continued it three bays further;

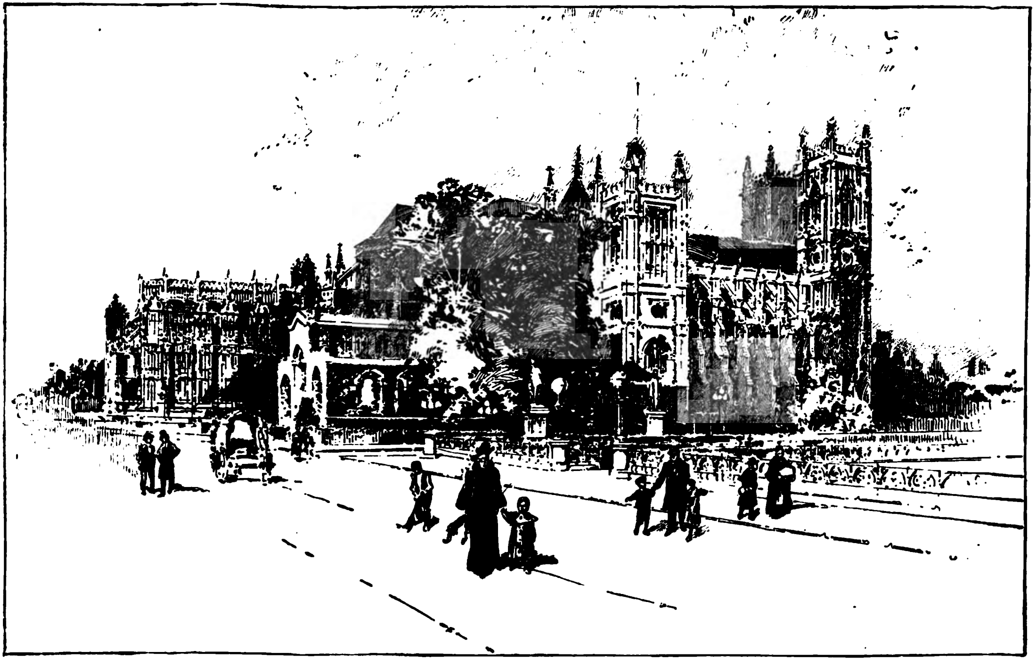
but the body of the church was not completed for some two centuries, while it was not till after the Restoration that the W. towers were finished, from designs by Wren, greatly modified, however, after his death; and to this day the central tower lacks the spire which he designed for it. Of Wren's work the most that can be said is that it might easily have been worse, remembering the little sympathy which the greatest of our Renaissance architects had with the Gothic. He also did much to spoil the front of the N. transept, but this was restored under the direction of Sir Gilbert Scott, whose work was continued by Mr. J. L. Pearson.

*On Sundays the Abbey is open for service only—at* 8, 10, 3, *and* 7. *The weekday services are at* 8.30 (*early matins*), 10, *and* 3. *The nave and transepts are open free on weekdays—in May, June, July, and August, till* 6; *in April and September, till* 5.30; *in March and October, till* 5; *while in November, December, January, and February they are closed as soon as afternoon service is ended. For admission to the rest of the building the only free days are Monday and Tuesday; at all other times a charge of* 6*d. each person is made.*

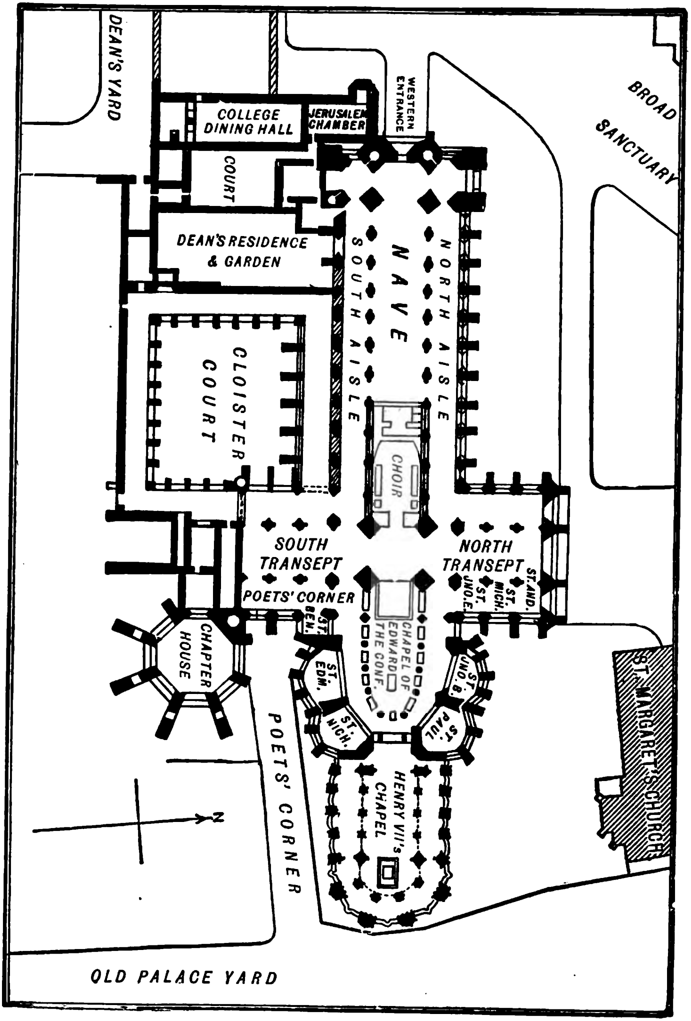
The usual entrance is by the door in the N. transept; but the visitor should be careful not to miss the view from inside the W. door. Here, as Professor Bonney has pointed out,* with Wren's work at our back and that of Henry VII. out of sight, we can best appreciate the uniformity of the design, which as a whole conforms so consistently to the Decorated style. Here, too, we are struck by the exceptional height of the structure, which is not only the loftiest church in England, but the highest in proportion to its breadth. Three bays of the nave are occupied by the **Choir**, of which the fittings, like the altar and the reredos, are modern. The figures in the niches of the **Reredos** represent Moses, St. Peter, St. Paul, and David; the Venetian glass mosaic in the recess above the altar, showing forth the Last Supper, is by Salviati. The marble pavement in the body of the choir was the gift of Busby, the most famous of the headmasters of Westminster School (*d.* 1695); that within the rails is of exceptional interest, for the materials—for the most part fragments of classic structures—were brought from Rome by Abbot Ware in the 13th century and pieced together by Roman workmen. Not less interesting is the panel portrait of Richard II. in the S. bay, "the first contemporary painting of an English sovereign"; the old tapestry behind it, of Elizabethan date, is from Westminster School, and the names on its ends are those of Westminster scholars. It is in the choir that all our monarchs, from Edward II. down to Edward VII. have been crowned, the Coronation Chair (*p.* 150) being placed before the altar, while the homage of the peers is received on another throne, erected beneath the lantern.

The Abbey is crowded with monuments, most of them comparatively modern and many of them hideous, many of them, too, commemorating worthies who are buried elsewhere. Of these our space will only enable us to mention a few as we accompany the visitor through the Abbey. We begin with the **Nave**, in which are the resting-places of *David Livingstone* and *Robert Stephenson*; of *Sir Charles Barry*, *Sir Gilbert Scott*, *G. E. Street*, and *J. L. Pearson*, the architects; of *Lord Clyde*, better known as Colin Campbell, *Sir James Outram*, and *Lord Lawrence*, heroes of our Indian

* "Cathedrals, Abbeys, and Churches of England and Wales.'



WESTMINSTER ABBEY (WITH ST. MARGARET'S CHURCH), FROM THE NORTH-EAST.


DEAN'S YARD
COLLEGE DINING HALL
JERUSALEM CHAMBER
WESTERN ENTRANCE
BROAD SANCTUARY
COURT
DEAN'S RESIDENCE & GARDEN
NAVE
NORTH AISLE
SOUTH AISLE
CLOISTER COURT
CHOIR
SOUTH TRANSEPT
NORTH TRANSEPT
POETS' CORNER
ST. BEN.
ST. AND.
ST. MICH.
ST. JNO. E.
CHAPTER HOUSE
CHAPEL OF EDWARD THE CONF.
ST. EDM.
ST. JNO. B.
ST. NICH.
ST. PAUL
HENRY VII's CHAPEL
POETS' CORNER
ST. MARGARET'S CHURCH
N
OLD PALACE YARD

PLAN OF WESTMINSTER ABBEY.

Empire; and of *Isaac Newton*. On the N. side of the W. entrance are memorials of the seventh *Earl of Shaftesbury*, by Boehm, and *Jeremiah Horrocks*, the astronomer; and above the door is Westmacott's vigorous monument of *William Pitt*. In the **North Aisle** are memorials of *W. E. Forster*, by Pinker; *William Wilberforce*, by Joseph; *Spencer Perceval* (assassinated 1812), by Westmacott; and *Sir Charles Lyell*, the geologist, by Theed. Here, too, are memorial slabs indicating the graves of *Sir John Herschell*, the astronomer, and *Charles Darwin*. On the floor in front of Bird's monument of *General Killigrew* (slain at Almanza in 1707) will be seen the words "O Rare Ben Jonson," indicating the spot where the greatest but one of the Elizabethan dramatists lies—or, rather, stands—buried. At the W. end of this aisle, under the N.W. tower, is the **Whigs' Corner,** where are memorials of *Earl Russell* and other illustrious Liberals, including Westmacott's monument of *Charles James Fox*.

Crossing now to the **South Aisle,** we reach the Baptistery, under the S.W. tower, where are memorials of *Wordsworth*, by Lough; of *Keble*, *F. D. Maurice*, and *Charles Kingsley*, all by Woolner; of *Henry Fawcett*, the blind Postmaster-General, and Dr. Arnold, by Alfred Gilbert; of *Matthew Arnold*, by Bruce Joy. Pursuing our way along the S. aisle, we see above the door on the right (leading to the Deanery), an oak gallery, known as the **Abbot's Pew,** it having been placed here by Abbot Islip, in the 16th century. The door a little farther on, surmounted by Roubiliac's monument of *General Wade*, is that leading to the Cloisters; and beyond is a third giving access to the Chapter-house (*p.* 150). Among the memorials in this aisle are those of *William Congreve*, the dramatist, by Bird; *Lord Lawrence*, Governor-General of India, by Woolner; *Sir James Outram*, by Noble; *Major André* (executed in America as a spy 1780), by Van Gelder; *Dr. Watts*, by Banks; *John and Charles Wesley*, by Van Gelder, with relief by Adams-Acton; and *Admiral Sir Cloudesley Shovel*, by Bird.

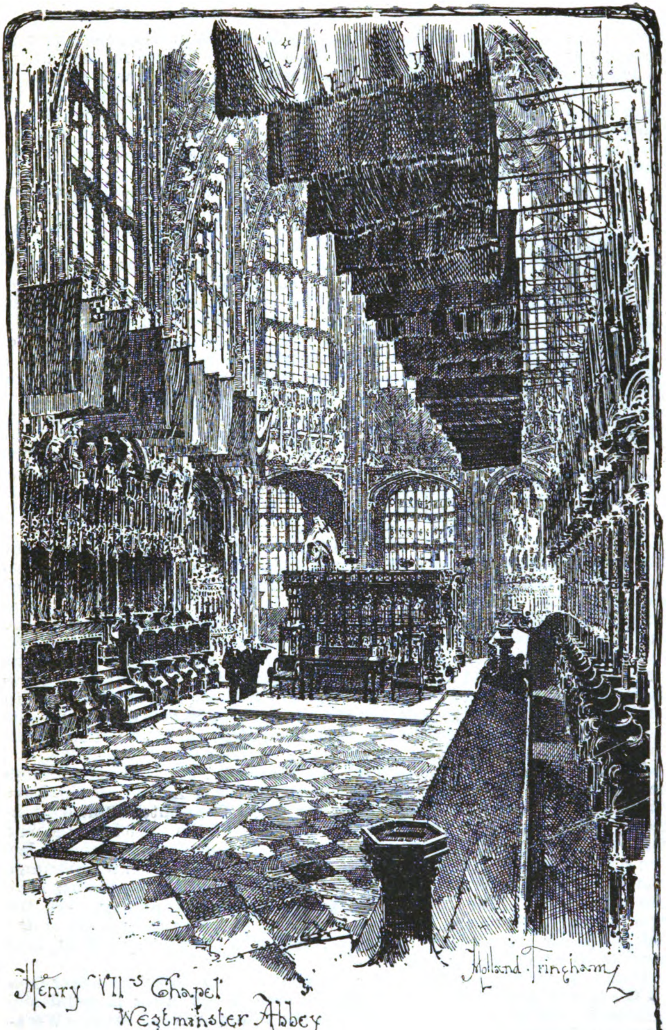
The **South Transept** is of peculiar interest, for the E. part of it is the **Poets' Corner,** while the W. side has been called the Learned or the Historical Corner. Here are buried or commemorated the chief of our singers, from *Geoffrey Chaucer*, who died in the precincts of the Abbey in 1400, and *Edmund Spenser*, to *Robert Browning* and *Lord Tennyson*, who lie side by side. The monument of *Shakespeare* was designed by Kent and executed by Scheemakers; the familiar inscription on Rysbrack's monument of *John Gay*, against the door of St. Faith's Chapel, is from the poet's own pen. Among the men of learning who lie here are *William Camden*, *Isaac Casaubon*, *Isaac Barrow*, *Samuel Johnson*, *Lord Macaulay*, and *Bishop Thirlwall*. Close to the grave of Johnson is that of *Charles Dickens*. Among recent memorials is that of *Sir Walter Scott*, unveiled in 1897, and that of *Mr. Ruskin* (1902). Near the grave of Dickens is that of *George Frederick Handel*, and beneath his statue, by Roubiliac, is Birch's medallion portrait of *Jenny Lind*, placed here in 1894. Here, too, are Mr. Armstead's bust of *Archbishop Tait* and Roubiliac's allegorical monument of *John, Duke of Argyll and Greenwich*, immortalised in "The Heart of Midlothian," and buried beneath Henry VII.'s Chapel; while in the centre of the transept is a white stone beneath which lies "*Old Parr*," who died in 1635 at the reputed age of 152 years; and at the entrance to the ambulatory is the tomb which claims to be that of King Sebert.

In the **North Transept,** the **"Statesmen's Aisle,"** lie, among other illustrious statesmen, *Lord Chatham* and his son *William Pitt*, *Charles James Fox*, *Henry Grattan*, *George Canning*, and his son, *Viscount Canning*, Governor-General of India, with *Viscount Stratford de Redcliffe*, the great ambassador. Here, too, Mr. Gladstone was laid to rest in May, 1898. Fox and Pitt lie almost side by side; hence the familiar couplet in Scott's "Marmion":

> "Drop upon Fox's grave the tear,
> 'Twill trickle to his rival's bier."

On the W. side are monuments to *Lord Chatham*, by Bacon; to three of Rodney's officers—*Captains Bayne*, *Blair*, and *Lord Robert Manners* (all slain in 1782), by Nollekens; and to *Lord Mansfield*, by Flaxman. South of the statues of the Cannings, on the E. side, is Chantrey's *Sir John Malcolm*, and close by, Boehm's *Lord Beaconsfield*, while at the corner is Gibson's *Sir Robert Peel*. A statue of *Mr. Gladstone*, by Brock, was added in 1903.

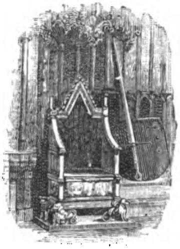
The chapels, all of them crowded with monuments, mostly of Elizabethan and Jacobean date, *are (except on the free days) shown by the vergers, who conduct parties of visitors at intervals of about a quarter of an hour, starting from the S. gate of the ambulatory, in the Poets' Corner*. This gives access to **St. Benedict's Chapel,** where will be seen the tomb of Anne of Cleves, Henry VIII.'s "Flanders mare." Next comes the chapel of **St. Edmund** (King of the East Anglians), containing an effigy of *Lady Elizabeth Russell*, who, if legend may be believed, died from the prick of a needle, "a martyr to good housewifery," and also the tomb of *William de Valence*, "the only existing example of an effigy in Limoges enamel work in England." Under slabs in this chapel lie *Lord Herbert of Cherbury*, the Deistical philosopher, and *Bulwer Lytton*, the novelist. Passing through the chapel of St. Nicholas, Bishop of Myra, we reach **Henry VII.'s Chapel,** considered by some authorities to be the finest piece of Tudor architecture in the country, specially noticeable for its wonderfully elaborate fan tracery roof. Its nave is flanked on either side by an aisle, and at the E. end is a chevet of four chapels. The carved oak choir-stalls, dating from the erection of the chapel (1502-20), bear the banners and swords and armorial bearings of the Knights of the Bath (an Order of which the Dean of Westminster is *ex-officio* dean), to whose squires the lower seats are allocated. The fine monument of *Henry VII. and his wife*, near the E. end of the nave—the tomb of marble, adorned with alabaster and with medallions in copper, the figures of bronze—is by Torregiano. The grill which encloses it is, however, the work of native artists. *Edward VI.*, grandson of the founder of the chapel, was interred on the site of the altar at which masses were to be said in perpetuity for Henry VII.'s soul; and the grave is marked by a restoration of the altar. The last of the royal monuments in this chapel is that of *James I.*, who lies in the founder's vault; but between Edward VI. and George II. most of the members of the royal family were buried here. In the S. aisle are monuments of *Mary Queen of Scots*, who lies in a vault beneath; the saintly *Lady Margaret*, mother of Henry VII., by Torregiano; and *George Monk, Duke of Albemarle*, the taciturn restorer of the Stuarts, by Scheemakers. The vault in front of this monument contains the dust of *Charles II.*, of *William III.* and *Mary*, his wife, of *Queen Anne* and *Prince George of Denmark*, her husband. Monk himself is buried in the N. aisle of the chapel, in the same vault with *Addison;* and here also rest *Queen Mary* and her sister *Elizabeth*, the latter commemorated by a monument by Stone. Hard by lie two children of James I.; and in a small sarcophagus in a niche are the bones, as is believed, of the sons of Edward IV., murdered in the Tower by Richard III. (*p.* 136). In the S.E. of the chapels of the chevet will be seen the altar-tomb of *Dean Stanley* and his wife, who rest beneath. The most easterly of the chapels was that in which Oliver Cromwell and some members of his family, with Ireton,


Holland Tringham

Henry VII^s Chapel
Westminster Abbey

Bradshaw, and Admiral Blake lay until the Restoration, when they were all ejected, and the corpses of the chief of them haled to Tyburn for mutilation.

The splendid shrine in **Edward the Confessor's Chapel** was erected by order of Henry III. to contain the body of the Confessor-King, but the coffin is now preserved in a wooden casket instead of the original one of gold. Hard by rests *Edith*, Edward's wife. The **Coronation Chair,** in front of the old screen, was made by order of Edward I., and first used at the throning of his son; and beneath it is the Stone of Scone—still believed by some persons to have served Jacob for a pillow at Bethel—which Edward brought with him from Scotland in 1297. The second chair was made for Queen Mary in 1689, when she and William III. were jointly crowned, and is that used by Queen Alexandra in 1902. Between them are placed the sword and shield of Edward III. The first Edward lies beneath the third bay to the north. Under the next arch is the tomb of *Henry III.*, enriched with slabs of Egyptian and Spartan porphyry, and bearing a recumbent bronze figure of the king by William Torel, a 13th century artist. Beneath the chantry of *Henry V.* is the tomb of the victor of Agincourt, whose wife *Katharine* rests near him. Opposite the monument (by Torel) of *Queen Eleanor*, first wife of Edward I., is the sarcophagus of *Philippa*, Edward III.'s queen, and next to it is that of her husband. Close by lies the ill-fated *Richard II.*, with *Anne* his wife.



THE CORONATION CHAIR.

Now comes the **Chapel of St. Paul;** next that of **St. John the Baptist,** containing the tombs of some of the Abbots of Westminster; then **Abbot Islip's Chapel,** the carving of which displays the rebus (I slip) of the Abbot (*d.* 1532). His tomb was demolished by the Parliamentarians. In a room over this chapel (*admission, 6d.; 3d. on Monday and Tuesday*) are some wax effigies, relics of the custom of displaying a figure of the person who was being buried in the Abbey. Last comes the **Chapel of St. John the Evangelist, St. Michael and St. Andrew,** formerly three distinct chantries divided by screens, where, among others, are commemorated some modern notabilities. In the N. ambulatory are ancient monuments of the Knights Templars, of *Edmund Crouchback*, second son of Henry III., and of *Aymer de Valence*, cousin of Edward I.; also Wilton's monument to *General Wolfe*.

Leaving the Abbey by a door in the S. aisle (*p.* 147), we pass through the venerable cloisters, where are buried some of the Abbots of Westminster and others, and from the E. walk approach the **Chapter House,** built in 1250. This beautiful structure was from the end of the 13th to the middle of the 16th century the meeting-place of the House of Commons. It has been restored by Sir Gilbert Scott, and the exterior can be seen to advantage from Old Palace Yard now that the houses by which it was hidden have been demolished. The Norman **Chapel of the Pyx,** adjoining, once the royal treasury, where was kept the pyx (box) in which are preserved the gold and silver standards, until it was transferred to the Royal Mint, is in future to be open to the public.

Dean's Yard is approached by an archway from Broad Sanctuary, on the W. side of the Abbey (where will be seen Westminster Hospital and Guildhall). Opposite the archway leading into the Yard is the **Westminster Column,** erected from Sir Gilbert Scott's designs in 1854-59, in commemoration of old Westminster scholars who fell in the Crimean War and the Indian Mutiny. **Westminster School**, re-founded by Queen Elizabeth, has always had very intimate association with the Abbey. Adjacent to it is the **Jerusalem Chamber**, where Henry IV. died.

At the S.E. angle of Dean's Yard is a passage leading to Tufton Street, where (No. 18) is the **Royal Architectural Museum** (*open from* 10 *to* 4, *Saturday* 10 *to* 6), connected with which is the Westminster School of Art. In Tufton Street, too, is one of the entrances to the **Great Hall of the Church House** (*open from* 10 to 12), *and from* 2 *to* 4, *except on Saturday, when it is closed in the afternoon*), a building in the late Perpendicular style, completed from Sir A. Blomfield's designs in 1896. The main entrance is at the opposite end, in Great Smith Street. The Church House scheme, which aims at providing a "Parliament House" for the Church of England, was started in 1886 as the Clergy Memorial of Queen Victoria's Jubilee, and a site about an acre in extent, bordered on the N. by Dean's Yard, on the S. by Little Smith Street, on the E. by Tufton Street, and on the W. by Great Smith Street, has been acquired by its promoters for the purpose. The Great Hall forms one side of what, when the scheme is completed, will be a quadrangle; and beneath the principal chamber, which is on the upper floor, are two others where the Upper and Lower Houses of Convocation now hold their meetings.

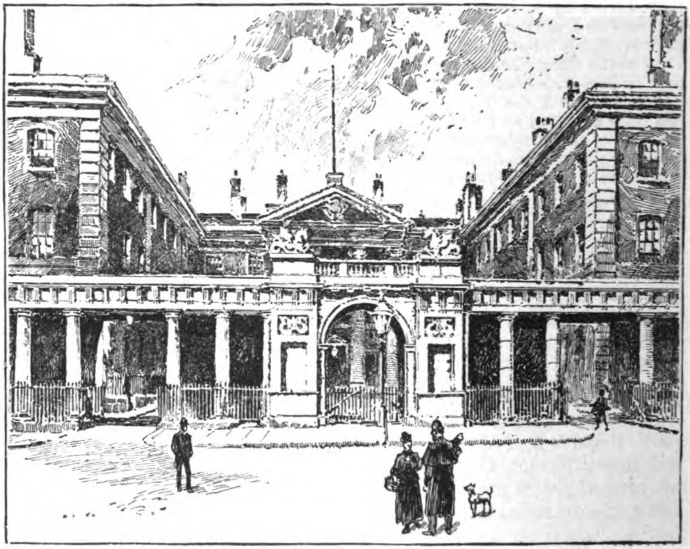
**Westminster Cathedral,** Ashley Place (off Victoria Street).—The new Roman Catholic cathedral, which was begun in 1895, and with which considerable progress has been made, is an impressive specimen of the Byzantine style, designed by the late Mr. J. F. Bentley. The external dimensions are—length, 360 feet; width, 156 feet; height of nave, 117 feet; height of façade (not including the turrets), 99 feet; height of campanile, 273 feet; to the top of the cross, 283 feet.

**Whitechapel High Street, and Whitechapel Road.**—This thoroughfare extends eastwards from Aldgate to the Mile End Road (*p.* 80). At its W. end, near Aldgate Station, Middlesex Street, the old Petticoat Lane, noted for its Sunday morning *al fresco* market, branches off to the left. A little further along, Commercial Street diverges in the same direction.

A few yards up this street are **St. Jude's Church** and **Toynbee Hall**, forming the centre of an important religious and philanthropic movement carried on chiefly by Oxford and Cambridge men, under the direction of Canon Barnett, warden of the hall, and formerly vicar of the parish. The exterior of the church is enriched with a mosaic, designed by Mr. G. F. Watts, R.A., and inside are copies of some of his finest works.

A few steps farther along the main Whitechapel Road (left) is the Whitechapel Free Library and Museum, built at the charges of Mr. Passmore Edwards, and opened in 1892; and adjoining this is the **Whitechapel Art Gallery**, opened by Lord Rosebery in 1901 as a home for loan exhibitions. Nearly opposite (right) is Whitechapel parish church, which replaces one destroyed by fire in 1880. At an angle of the W. front is a pulpit, whence open-air addresses are frequently given in the evening during summer. Further along (left) is the new Pavilion Theatre, an elegant building in terra-cotta; and just beyond (right) is the *London Hospital*, the largest institution of the kind in the metropolis.

**Whitehall.**—Whitehall, named after the royal palace of which only the Banqueting Hall, now the Royal United Service Institution Museum (*see p.* 153), remains, begins at the S. end of Charing Cross, at Great Scotland Yard (left), the headquarters of the Metropolitan Police, until New Scotland Yard (*p.* 42) was built. Opposite Scotland Yard is the **Admiralty** (right), built by Ripley about 1726, the screen and gallery, however, being added in 1776, by Robert and James Adam. The utter inadequacy of the old Admiralty has led to the erection of new offices in the rear, overlooking the Horse Guards Parade and St. James's Park. The first block, completed in 1895, has more recently been supplemented by another; but even these extensions are not sufficient



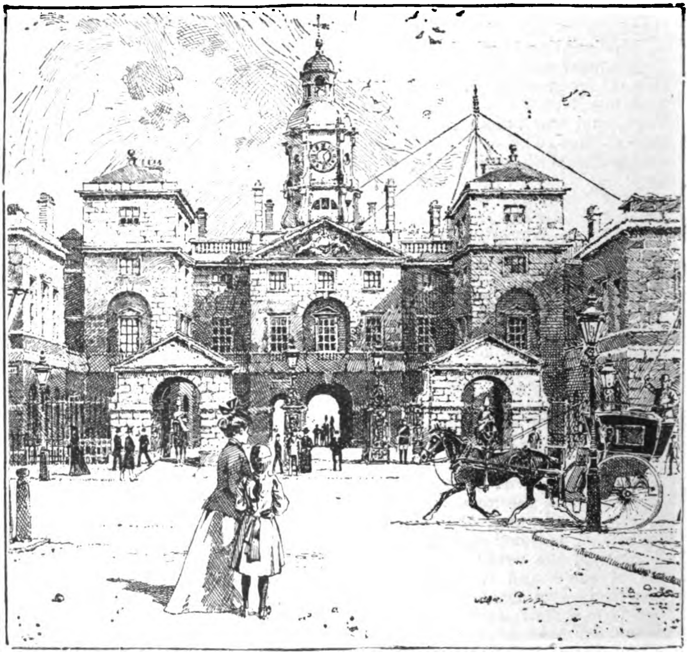
THE ADMIRALTY.
(*Photo. Frith and Co., Reigate.*)

to accommodate the Department, so vastly has it grown of late years in consequence of the active naval policy which has been pursued, and a third block has had to be built. The designs for the extension, in a modified form of the classic, with Anglo-Italian features, were furnished by Messrs. Leeming & Leeming, of Halifax. A few steps farther down Whitehall (left) is the **Royal United Service Institution Museum.**

The building in which, since 1894, this singularly interesting Museum has been housed was once, as we have said, the Banqueting Hall of Whitehall Palace, the principal London residence of our Sovereigns from Henry VIII. to James II. The mansion was for long the house of the Archbishops of York, and was known as York House. Its last archiepiscopal inhabitant was Wolsey, who at his fall resigned it to the king, when its name was changed to Whitehall Palace. It was occupied by Henry, and after him by his children, by all the Stuarts, and by Oliver Cromwell. James I. intended to rebuild it on a more sumptuous plan, and a design was prepared by Inigo Jones, but only the Banqueting House was built. By a fire which broke out in the reign of William III. (1697), every part of the Palace except Inigo Jones's addition was destroyed. In 1718 this was converted into a Chapel Royal by George I., and so it remained until quite recent years. Its most memorable association is with Charles I., for it was from one of the first-floor windows (the central one on the Whitehall façade, according to tradition, but according to some authorities one of those on the N. side) that he stepped forth on to the scaffold where he so greatly bore himself. Oliver Cromwell not only lived but died here, as also did Charles II., and it was from here that James II. fled.

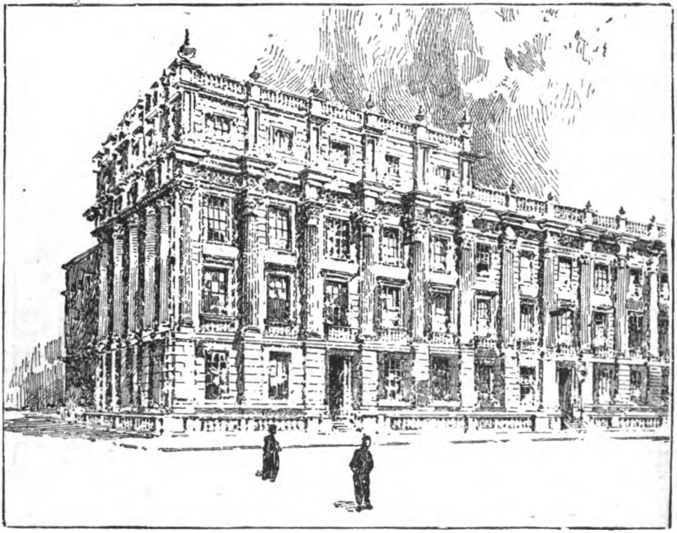
Built of Portland stone, the structure has been justly admired for its graceful proportions. The most remarkable feature of the interior is the ceiling, decorated with paintings on canvas by Rubens. When Queen Victoria handed over the building to the Institution the oaken pews were of course removed, and the wood was utilised for panelling the bases of the walls and columns, while the basement was restored and turned into a receptacle for the guns, shells, etc., of the Institution. The *Museum* includes a collection of weapons, national equipments, and appliances, ancient and modern, from all parts of the world; models of famous battles on land and sea, and a host of relics and trophies, including some of the South African War. *It is open (admission 6d.) every weekday except Good Friday and Christmas Day,* 11 *to* 6 *from April to September,* 11 *to* 4 *from October to March; sailors, soldiers, and policemen in uniform free.* The *Institution* was founded in 1830, for the promotion of naval and military art, science, and literature, and received a Royal Charter in 1860. It formerly occupied premises in Whitehall Yard, to the N. of the present museum, but now it forgathers for lectures, social objects, etc., in the new building which has been added to the Museum on the S. side.

On the other side of Whitehall is the **Horse Guards,** in front of which, from 10 to 4, two mounted Life Guardsmen are on duty; and the changing of the troop, at eleven o'clock, generally attracts a little crowd of sightseers. The building, dating from the middle of the 18th century, stands on the site of the old Tilt-yard of Westminster. The passage beneath the clock-tower (open to pedestrians) leads to the *Parade Ground*, and on to St. James's Park. In the Parade will be seen a mortar left by the French in their retreat from Salamanca, and a Turkish gun taken from them at Alexandria. Below the Horse Guards, on the same side, is **Dover House**, now the office of the Lord Advocate, which may be recognised by its low dome. Then (right) comes the **Treasury**, which also accommodates other departments of the Government, and also the Privy Council. It dates from the reign of George I., but was considerably altered in 1847 by Sir Charles Barry, to whom is due the present façade. At the end of Downing Street, which bounds the Treasury on the S., is the official residence of the First Lord, who is generally though not invariably the Prime Minister. On the other side of Downing



THE HORSE GUARDS.

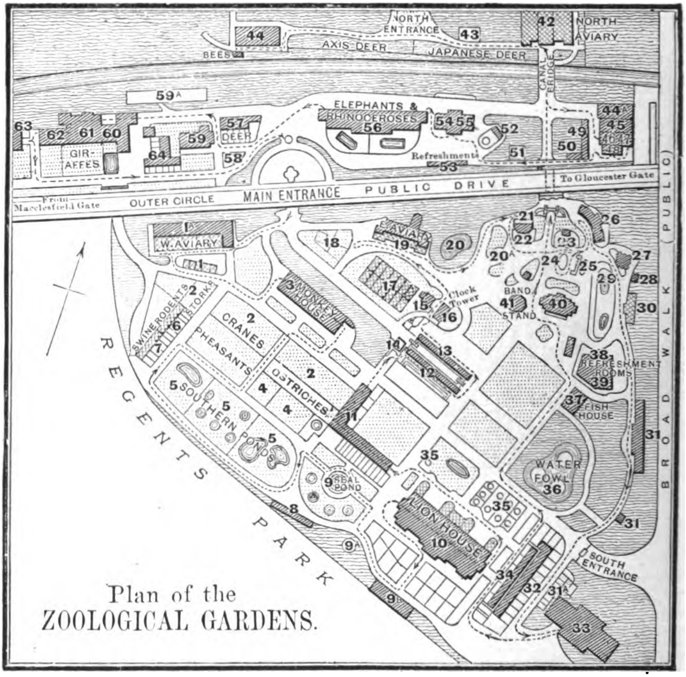
Street is the magnificent pile built by Sir Gilbert Scott in 1868–73, at a cost of half a million, for the **Foreign, India, Colonial, and Home Offices.** The inner court, approached from Downing Street and from Charles Street, is effectively set about with statues. On the left of Whitehall are **Whitehall Gardens,** and just before reaching them one may see (left) Grinling Gibbons' statue of James II., until 1897 hidden away behind the United Service Institution Museum. It was at No. 4 in these Gardens that Sir Robert Peel died in 1850, after the accident at Constitution Hill; No. 2 has the distinction of having been occupied in 1873–75 by Lord Beaconsfield, then, of course, known among men as Benjamin Disraeli. The large French Renaissance mansion with a spacious parapeted terrace in front, on the S. side of the Gardens, is **Montagu House.** the town residence of the Duke of Buccleuch. Whitehall is now continued southwards to Parliament Square by Parliament Street, of which the western side has been removed in order to make way for new Government



THE TREASURY.
*(Photo. J. Valentine and Co.)*

offices and to open out the view of Parliament Square and of the national buildings at Westminster

**Zoological Gardens.**—Baker Street, Portland Road, St. John's Wood, and Chalk Farm Stations ; 'buses to Portland Road from Gray's Inn Road, Euston, King's Cross, St. Pancras, Praed Street, the "Angel," Holborn Viaduct, Charing Cross, etc. ; to the "York and Albany" (near Gloucester Gate) from Camberwell and Camden Town, etc.—The Zoological Society was founded in 1826, mainly by the efforts of Sir Humphry Davy and Sir Stamford Raffles, "for the advancement of zoology and for the introduction, exhibition, and acclimatisation of subjects of the animal kingdom." The Gardens, at the N. end of Regent's Park (*p.* 99), were opened two years later, and in 1831 the collection was


NORTH ENTRANCE
44
43
42
NORTH AVIARY
BEES
AXIS DEER
JAPANESE DEER
CANAL BRIDGE
59A
ELEPHANTS & RHINOCEROSES
56
54
55
52
51
Refreshments
53
63
62
61
60
GIR-AFFES
64
59
57 DEER
58
49
50
44A
45
46
47
48
To Gloucester Gate
From Macclesfield Gate
OUTER CIRCLE
MAIN ENTRANCE
PUBLIC DRIVE
BROAD WALK (PUBLIC)
1A
W. AVIARY
1
18
19 AVIARY
20
21
22
23
26
20A
24
25
29
27
28
17
15
16
Clock Tower
BAND 41 STAND
40
30
3 MONKEY HOUSE
2 STORKS
RODENTS
SWINE
6
7
2 CRANES
PHEASANTS
2 OSTRICHES
4
4
5
5 SOUTHERN PONDS
5
5
14
13
12
11
38 REFRESHMENT ROOMS
39
37 FISH HOUSE
31
35
WATER FOWL 36
9 SEAL POND
8
35
10 LION HOUSE
9A
31
SOUTH ENTRANCE
34
32
31A
33
9B
REGENTS PARK

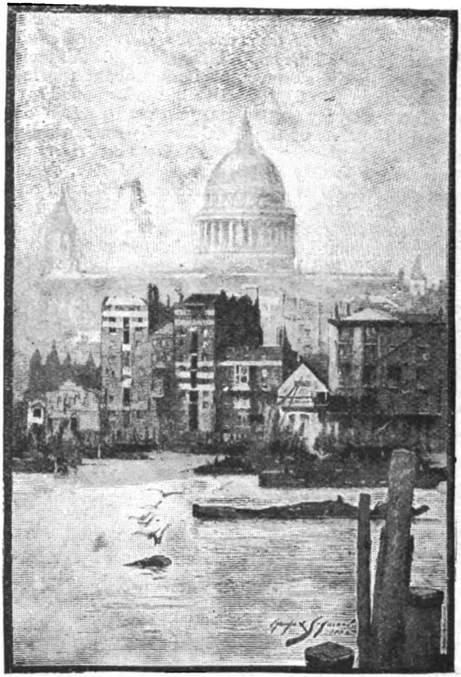
Plan of the ZOOLOGICAL GARDENS.

strengthened by the addition of the royal menagerie, which up to that time had been kept in the Tower of London. At first the exhibition consisted only of mammals and birds, but in 1849 a collection of reptiles was added; since then (1852) place has been found in the Gardens for fishes and the lower aquatic animals, both marine and fresh-water, and the insect-house on the north side was opened in 1881.

The Gardens, as will be seen from the accompanying plan, are intersected by the public drive known as the Outer Circle, but there is communication between the two portions of the enclosure by means of a tunnel; and across the Regent's Canal, which runs through the northern part parallel with the Outer Circle, is a bridge. The main entrance is on the S. side of the Outer Circle; but there is a second entrance from the Broad Walk at the S.E. corner of the gardens, and a third from Albert Road, Primrose Hill, on the N. side. *They are open to the public daily (except on Sundays, when admission is restricted to Fellows of the Society and their friends) from* 9 *o'clock to sunset. The cheap day is Monday, when the fee is* 6*d. for children and adults alike; on other days the charge is* 1*s. for adults and* 6*d. for children.* A special attraction on Saturday afternoons in the summer, beginning about the last week in May, is the performance from 4 to 6, at the Band Stand, of a military band, usually that of one of the cavalry regiments quartered in London. The Refreshment Rooms are to the S.E. of the Band Stand; there are also refreshment stations at other points in the Gardens. *The lions and tigers are fed at* 3 *p.m. from November to February inclusive, and at* 4 *p.m. during the rest of the year; the sea-lions at* 3.30 *and* 4.30 *respectively; the pelicans at* 2.30 *p.m.; the otters at* 3 *p.m.; the eagles (except on Wednesday) at* 3.30 *p.m.; and the diving birds in the Fish House at* 12 *p.m., and again at* 5 *p.m.* In the plan the visitor is assumed to use the main entrance, whence a route through the Gardens is indicated by arrows connected by a dotted line. Those who desire more information than the mere names of the animals should purchase the excellent Official Guide (price 6d.), to the different sections of which the numbers in the plan refer.

# UP AND DOWN THE THAMES.

WE now propose to accompany our readers on one of those river trips up and down the Thames of which we have spoken in previous sections (*pp.* 9-11). We may take as our starting-point *London Bridge*, which, designed by John Rennie the elder, and completed in 1831, is now being widened. The bridge which it superseded, dating from the 13th century, stood thirty yards lower down the stream, rested on nineteen pointed arches, had a fortified gatehouse at either end, and was lined with buildings, among them, in the time of Queen Elizabeth, the famous Nonsuch House rich in carving and gilding. And now let us start on our excursion



ST. PAUL'S FROM THE RIVER.

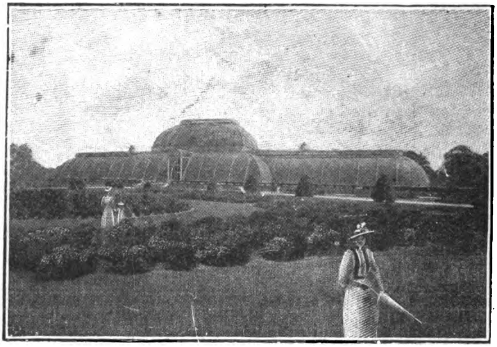
**Up the River to Hampton Court.**—As our boat leaves the pier we see on the left the fine tower of St. Saviour's, Southwark (*p.* 122), while on both sides the river is lined with wharves and warehouses which, if not ornamental, are by no means unpicturesque. After the South-Eastern & Chatham Bridge comes *Southwark*

*Bridge*, another of Rennie's works, opened in 1819. On our left, between this and Blackfriars Bridge, we have the district known as **Bankside,** where the Globe and other theatres flourished in the days when players were forbidden to practise their art within the City. On the right we get a noble view of the dome and towers of St. Paul's. Beside the South-Eastern and Chatham bridge is *Blackfriars Bridge*, which was designed by William Cubitt and opened in 1869. Here on the right, stretching all the way to Westminster, begins the **Victoria Embankment** (*p.* 40). On the left is a long succession of wharves and factories, with several lofty and grimy shot-towers. As a foil to *Waterloo Bridge*, opened in 1817—the finest of Rennie's works on the Thames, admirable in its harmonised solidity and grace—we have the ugly South-Eastern and Chatham bridge (with a foot-bridge on the E. side), resting in part upon the piers of the old Hungerford Suspension Bridge. Beyond *Westminster Pier* we pass beneath *Westminster Bridge*, an elegant structure designed by T. Page. Now we have on the right the **Houses of Parliament** (*p.* 54), and on the left the Albert Embankment (*p.* 42). Next comes the *Lambeth Suspension Bridge*, designed by P. W. Barlow and opened in 1862. Just beyond (right) is the site of the Millbank Penitentiary, where now stands the National Gallery of British Art with which the generosity of Sir Henry Tate enriched the nation (*p.* 86); and on the opposite side are *Doulton's Pottery Works*, *Vauxhall Bridge*, dating from 1816, was condemned a few years ago, and is now being reconstructed. Next we pass beneath the bridge that carries the lines from Victoria Station across the Thames; the *Chelsea* and *Albert Suspension Bridges*, designed respectively by T. Page (1858) and

FULHAM PALACE (*p.* 160).
(*Photo. Gordon and Co., Putney*)

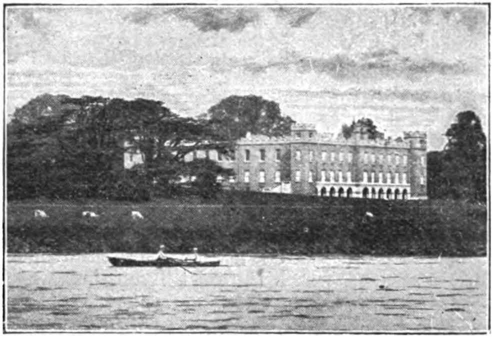
R. M. Ordish (1873); and the *Battersea Bridge* (1890), of which the engineer was the late Sir J. W. Bazalgette. A little W. of the first of the suspension bridges, on the right, we see the grounds of **Chelsea Hospital** (*p.* 34), with the Chelsea Embankment (*p.* 43), while on the left is **Battersea Park** (*p.* 100). Now comes *Wandsworth Bridge*, designed by Tolme. The ivy-covered mansion on the W. side of *Putney Bridge* is **Fulham Palace** (right), the residence of the Bishop of London. The older part of this picturesque building belongs to the 14th century, but the Bishops of London have had their residence at Fulham since the 12th century. The name of **Putney** will be familiar as that of the starting-place of the Oxford and Cambridge Boat Race, the end of the course being at Mortlake.

About half-way between Putney Bridge and Hammersmith Bridge we have on our left the estate known as **Barn Elms**, the home of the old Kit-Cat Club, of which Jacob Tonson, the famous bookseller of the time of Queen Anne, was the secretary and leading spirit. Passing **Hammersmith** (right), with its handsome Suspension Bridge, dating from 1887, and **Mortlake** (left), we reach **Chiswick**, where are the **Royal Horticultural Society's Gardens**, which may be visited on presentation of a Fellow's order. **Chiswick House**, formerly a seat of the Cavendishes, the grounds of which adjoin the Society's Gardens, is renowned for its associations with Charles James Fox and George Canning, both of whom died under its roof. In the churchyard may be seen the grave of Hogarth, who died at Hogarth House, close by, in 1764. Passing **Strand-on-the-Green** (right), we find ourselves at **Kew**, where many who use this volume will alight in order to visit the celebrated **Kew Gardens**. The most important features of this popular resort are the Palm House, the Tropical House, the Water-Lily House, the Temperate House, several Botanical



THE PALM HOUSE, KEW GARDENS.

Museums, and the Pagoda. *The Gardens are open (free) from* 10 (*on Sunday from* 1) *to sunset in summer, from* 12 *in winter; Bank Holidays, from* 10. *Closed on Christmas Day.* (Trains from Waterloo, Ludgate Hill, Broad Street, Aldgate, and District Stations.) **Kew Palace** is the ancient red-brick building on the N. side of the Gardens, where George III. and Queen Charlotte lived. It was originally called Dutch House. In Kew Churchyard, on the Green, Gainsborough, the painter, was buried in 1788.



SYON HOUSE, ISLEWORTH.

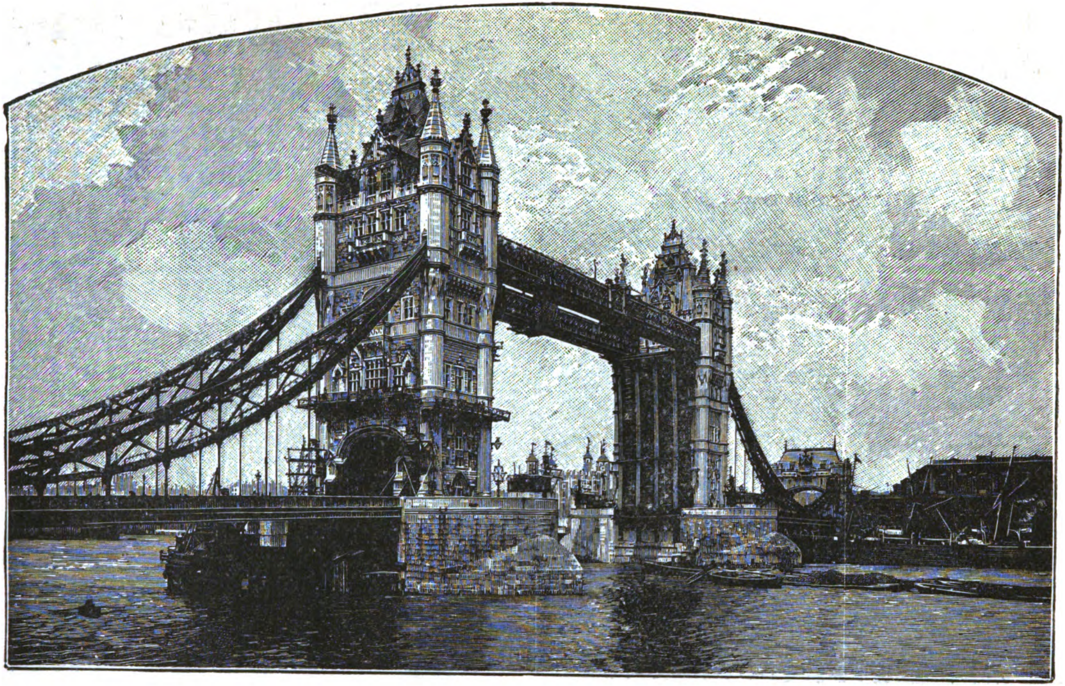
As we continue our trip towards Hampton Court we pass the old town of **Brentford** (right), and immediately afterwards **Syon House** (also on the right), a seat of the Duke of Northumberland, occupying the site of a convent founded by Henry V. in 1415, and granted after the Dissolution to the Lord Protector Somerset, by whom the present house, much altered, however, in the 17th century by the tenth Earl of Northumberland, was built. On the summit is the stone lion which for more than a hundred years looked down upon Trafalgar Square from the top of old Northumberland House (*p.* 27). Here we have on our left the *Old Deer Park*, with the *Kew Observatory*; then on the right we see **Isleworth,** and a short distance beyond we reach the *Richmond Footbridge and Lock*, opened by the then Duke and Duchess of York in 1894.

And now we are at **Richmond,** the loveliest of all the spots around London, abounding in interesting associations as well as in beauty. Those who alight here and walk into the town will see on the Green an old stone gateway, a relic of the **Royal Palace** built on the site of a still earlier one by Henry VII. (hence the name Richmond), and razed to the ground by order of Parliament in 1648. It was in Richmond Palace that Queen Elizabeth died in 1603, though the local tradition that she breathed her last in one of the small rooms over the gateway is highly questionable. In the **Parish Church** are the tombs of Thomson the poet (*d.* 1748), of Edmund Kean (*d.* 1833), and of Heidegger, Master of the Revels to George I. (*d.* 1749).

In **Richmond Park**, one of the finest pleasaunces in the kingdom, with its noble trees and its roaming deer, are **White Lodge**, long the residence of the late Duke and Duchess of Teck, where the heir of the present Prince and Princess of Wales was born; and **Pembroke Lodge** formerly the residence of the late Earl Russell, now of the Duchess of Argyll. The visitor should on no account miss the glorious view from the summit of **Richmond Hill**, approached from the main street of the town. On the slope of the hill are the **Terrace Gardens**, which once formed part of the grounds of Buccleuch House, built in the reign of George III., and for long a seat of the Dukes of Buccleuch. The chief of the hotels of Richmond is the "Star and Garter," finely placed on an eminence overlooking the river. (Trains as to Kew, above.)

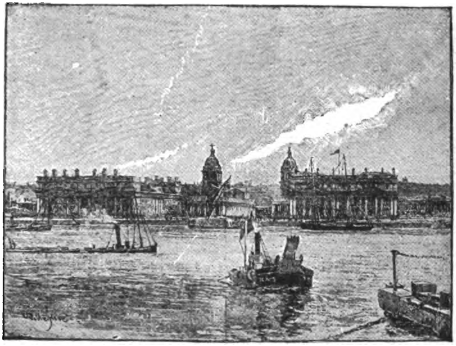
**Twickenham**, the next place of interest which we pass (right), is chiefly memorable from its associations with Pope, whose remains lie beneath the floor of the parish church. The picturesque gabled house by the riverside known as **Pope's Villa** is not the one in which the poet lived, but was built early in the nineteenth century. **Orleans House**, a red-brick structure of the Lombardic type, was for a time the residence of Louis Philippe, afterwards of the Duc d'Aumale, and, later, of Don Carlos. **Strawberry Hill**, the large Gothic residence a short distance beyond, was built to suit the taste of Horace Walpole, who was pleased to call it "The Castle." Between Teddington and Kingston-on-Thames is **Bushy Park** (right), celebrated for the chestnut avenues which stretch for upwards of a mile between Teddington and Hampton Court. In the market-place of **Kingston** (= King's Town), enclosed by a massive railing, is preserved the stone upon which were crowned seven Saxon kings, whose names are inscribed on the granite base. Now comes *Surbiton*, and after it *Thames Ditton*, both on the left; and then we arrive at the end of our trip.

**Hampton Court Palace**, built by Cardinal Wolsey for his own use and enjoyment, and in no spirit of gratitude or generosity presented by him to Henry VIII., was from that time until after the reign of George II. in frequent use as a royal residence, and it has been the scene of many notable events. It was here that Edward VI. was born; that Henry VIII. married Catherine Parr, and Mary Tudor kept honeymoon; and that Charles I. spent a part of his captivity. Here, too, Cromwell was attacked by the fever which brought his stormy life to a close; and it was while riding in the Park that William III. met with his fatal fall. The older and larger part of the Palace is now divided into suites of rooms allocated to beneficiaries of the Crown. The **State Apartments**, built by Sir Christopher Wren, and famous for their pictures and their tapestry, *are open to the public (free) daily, except Friday, from* 10 *to* 6 *between April* 1*st and October* 1*st, and from* 10 *to* 4 *during the rest of the year. On Sunday, however, the hour of opening is* 2. *The Gardens are only closed at sunset, and on Sunday open at* 12. The **Maze** (admission, 1d.) is near the Lion Gate; the **Privy Garden**, S. of the Palace, contains the Black Hamburgh Vine, planted in 1768. (Trains from Waterloo.)



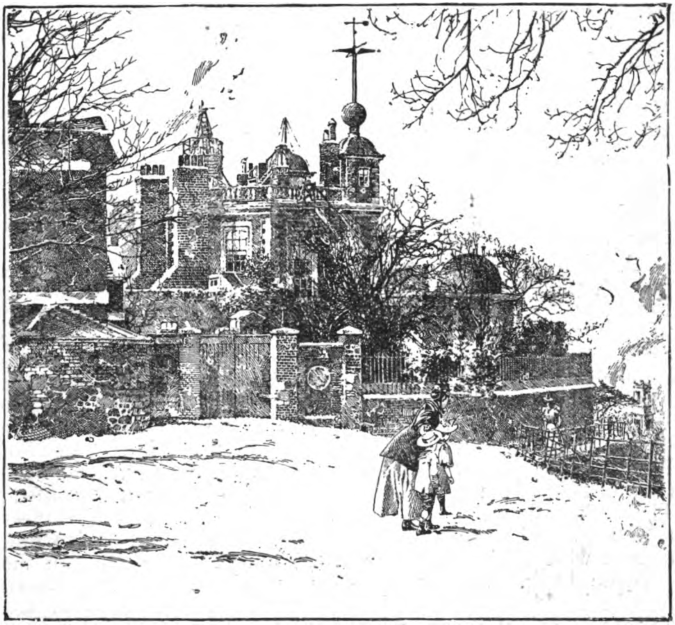
THE TOWER BRIDGE (*p.* 164).

**Down the River to Gravesend.**—Starting as before from London Bridge, we first observe (left), as we are getting under way, **Billingsgate Market** (*p.* 75), and just behind it, with a lofty tower, the **Coal Exchange.** Adjoining Billingsgate, and, like it, fronting the river, is the **Customs House,** built by Laing in 1814-17, but greatly altered in 1852 by Smirke, to whom the river façade is due. It contains a Museum which is a memorial of the ingenuity of smugglers. Beyond the **Tower of London** (*p.* 134) we pass beneath the *Tower Bridge.* This imposing structure, designed by Sir Horace Jones and Sir J. Wolfe Barry, and opened in 1894, is really of steel, the Gothic towers being mere shells which serve only to mask the metal piers that bear the weight of the bridge. Just E. of the bridge (left) is the entrance to the *St. Katharine Docks* (*p.* 39), and, a little further on (also left), are the approaches to the *London Docks* (*p.* 39). Presently we see on the right the *Surrey Commercial Docks*, the only considerable docks on the S. bank. On the left is the *Shadwell Fish Market* (*p.* 76). Now leaving what is known as "The Pool," which begins at London Bridge, and steering almost due S., we enter Limehouse Reach, and observe (left) the entrances to the *West India Docks* (*p.* 39) and the *Millwall Docks*, the latter occupying the S. part of the tongue of land called the Isle of Dogs (why, no man knoweth). Opposite to Millwall Pier (left) we see the *Royal Victualling Yard* and the *Deptford Foreign Cattle Market* (*p.* 75); and then we approach Greenwich (five miles from London Bridge), getting a noble view of the Hospital and Observatory.


GREENWICH HOSPITAL.

**Greenwich Hospital,** now the Royal Naval College, was reared by Charles II. as a palace, from designs by Inigo Jones, but was converted into a Home for Seamen by William III. and Mary, who commissioned Sir Christopher Wren to build the domes and colonnades and the **Great Hall,** of which the walls and ceilings were decorated by Sir James Thornhill. *The Hall is open to the public every weekday from* 10 *a.m., and on Sunday from*

2 *p.m.* *The Chapel*, forming the S.E. section of the building, and the *Naval Museum*, in the E. and W. wings, containing models of ships, Nelson and Franklin relics, etc., *are open similarly, except on Friday and Sunday, when they are closed.* The **Observatory**, which crowns an eminence in **Greenwich Park** (174 acres), noted for its magnificent timber and its deer, can only be inspected by special permission of the Astronomer-Royal. The obelisk of red granite on the river terrace of the Hospital commemorates Lieut. J.-R. Bellot, the French navigator who perished in a vain search for Franklin; a second obelisk is in memory of the Royal Marines who lost their lives in the Maori War of 1863-64. (Trains from Holborn Viaduct, Victoria, Charing Cross, Cannon Street, Fenchurch Street, etc.)



GREENWICH OBSERVATORY.
(*Photo. Poulton and Son.*)

Steering almost due N. for *Blackwall*, where a tunnel has been driven under the Thames by the London County Council, we have on our left the E. entrances to the West India Docks. A little further on (left), where the river again begins to take an easterly course, are the *East India Docks* (*p.* 39), and just beyond them (left) is the mouth of the River Lea. Now come (left) the *Royal Victoria Docks* (*p.* 39); and then, passing Silvertown (left), with its indiarubber, clothing, and other factories, we find ourselves at **Woolwich** (10 miles), on the S. bank, with North Woolwich and its public garden on the opposite side.

Of Woolwich proper the chief feature is the **Royal Arsenal,** beside the river, formerly one of the Government Dockyards, but now given up to the manufacture and storage of the munitions of war. This, one of the most interesting of the "sights" around London, *may be viewed by British subjects on Tuesday and Thursday, from* 10 *to* 12 *and from* 2 *to* 4, *by order obtained beforehand from the War Office or from the Director-General of Ordnance Factories at the Arsenal;* to foreigners orders are only issued through their ambassadors. At Woolwich also are the *Royal Artillery Barracks*, the *Royal Military Academy*, and, on the N.W. side of the Common, the **Rotunda** (*open daily from* 10 *to* 5 *in summer, from* 10 *to* 4 *in winter*), a Museum containing models of the Royal Dockyards, of the principal fortifications in the world, and of ancient and modern artillery, with a collection of armour, etc. (Trains to the Arsenal from Charing Cross, Cannon Street, London Bridge, King's Cross, etc.)

A mile beyond Woolwich (left) are the *Royal Albert Docks* (*p.* 39), and three-quarters of a mile further on (left) is Barking Reach, at the beginning of which is Barking Creek (11¾ miles), where the Roding joins the Thames. The low ground stretching away southwards and eastwards from the S. bank is known as Plumstead and Erith Marshes. A little further on is **Crossness** (right), where are the outfalls of the Metropolitan Main Drainage Works. Passing the village of **Erith** (16¾ miles) on the right, we see on the N. bank the chalk cliffs and powder magazines of **Purfleet** (18½ miles). Next we pass, on the S. bank, Greenhithe (21½ miles), and on the N. the villages of West Thurrock, Little Thurrock, and Grays (23½ miles). Then (right) comes Northfleet (25¼ miles), and a mile and a quarter beyond we are at **Gravesend** (right), with *Tilbury Docks* (*p.* 39) and *Tilbury Fort* on the opposite bank. Tilbury is famous as the spot where Queen Elizabeth addressed her soldiers when the Spanish invasion was threatened; Gravesend is celebrated for its shrimps, beloved of the Cockney excursionist, and its boating craft.

**Other Suburban Sights.**—Of the resorts around London which have not been dealt with in our trips up and down the river, the following are the most important:—

ALEXANDRA PALACE.—First opened in 1873, burnt down shortly afterwards, and re-erected, this building, standing on high ground at Muswell Hill, was intended to be for the north of London what the Crystal Palace is for the south. But it was a failure, and was closed for several years until 1898. In 1900 the local authorities in the neighbourhood combined to purchase it for the public, and it is now open daily (including Sunday), free.

**Burnham Beeches.**—This open space, with its magnificent beeches, is about four miles from Slough, on the Great Western line, whence in the summer there is omnibus communication.

**Crystal Palace.**—The glass palace at Sydenham was first erected in Hyde Park for the Exhibition of 1851, and was rebuilt, with additions, in its present position in 1854. Its permanent attractions—its courts illustrating the development of the arts, its magnificent organ, its concerts, and its grounds, extending over 200 acres—are supplemented by special exhibitions and performances of various kinds. The fee for admission on ordinary days is 1s.; but cheap third-class return tickets, including admission, are issued at Holborn Viaduct, Ludgate Hill, London Bridge, and Victoria, and also from Kensington and Moorgate Street.

**Dulwich.**—The attractions of Dulwich are its College of God's Gift, founded by Alleyne the actor, Shakespeare's friend; the fine *Picture Gallery*, the bequest of Sir Francis Bourgeois, R.A. (*d.* 1811); and the *Park*, made over to the public by the Governors of the College and opened in 1890. The Picture Gallery is open (free) on weekdays from 10 to 4, 5, or 6, according to the season. Trains from Victoria or Holborn Viaduct.

**Enfield Lock.**—Visitors are shown over the *Royal Small Arms Factory* on Monday and Thursday; on other days by special order only. Trains from Liverpool Street.

**Epping Forest.**—This spacious area of woodland, measuring about 5,350 acres, is accessible by trains from Liverpool Street to Loughton or Chingford.

**Hampstead Heath.**—An elevated open space on the north of London, of which about 300 acres remain in a state of nature. Trains from Broad Street.

**Harrow.**—The Public School at Harrow was founded by John Lyon in 1571. Fine views from the churchyard, which contains "Byron's Elm." Trains from Euston, Broad Street, Baker Street, and Mansion House.

**Horniman Museum**, London Road, Forest Hill.—A Museum of Oriental Art, with pleasure grounds, presented to the public by Mr. John Horniman in 1901. Trains to Forest Hill from Victoria and London Bridge, or to Lordship Lane from Victoria and Holborn Viaduct.

**Waltham.**—On the E. side of the railway station are the *Royal Gunpowder Factory*, where gun-cotton and cordite as well as gunpowder are manufactured; and *Waltham Abbey*, a Norman church of which only the nave remains. It was founded by Harold, and here he is believed by some authorities to have been buried. On the other side of the railway, in the village of Waltham Cross, is one of the *Eleanor Crosses* (*p.* 26), much restored. Trains from Liverpool Street.

**Wembley Park.**—A pleasure-ground near Kingsbury, on the N.W. of London, where football, cricket and other matches are held. The tower is still a long way from completion. Trains from Baker Street.

**Windsor.**—For a description of Windsor Castle we must refer the reader to the "Governor's Guide," by the Duke of Argyll, to be had at the entrance (1s.). The wards of the Castle and the N. Terrace are always open, but the E. Terrace and the *State Apartments* are only accessible when the Court is not in residence; for the latter tickets are issued at the Inspector's office at the Castle. A charge of 1s. for adults and of 6d. for children is made, and the proceeds are devoted to local charities. But Wednesdays and Bank Holidays are free days. *St. George's Chapel* and the *Albert Memorial Chapel* should not be missed. Attached to the Castle are the *Home Park* and the *Great Park*; the Long Walk, running through the latter, leads to *Virginia Water*. Trains to Windsor from Paddington or from Waterloo.

# LONDON AS IT WAS AND AS IT IS.

THE history of the mightiest city the world has ever known stretches back to the Celtic period, as is shown by the derivation of the name, from Lyn-din, "The Fort of the Lake (or Pool)." By the Romans it was re-founded as Londinium in the early years of the Christian era, and was presently named Colonia Augusta. About the middle of the 4th century it became a walled city, and from this time until the recall of the legionaries in 410 it was regarded as the capital of Britain. The first recognition by the Saxons of the advantages of its situation was when, in 604, it became the metropolis or ecclesiastical centre of the East Saxons. But it was reserved for Alfred the Great to restore it to its capital importance, and by this enlightened monarch its walls were repaired. Under Edward the Confessor, who built the Palace and rebuilt the Abbey of Westminster (*p.* 143), it made rapid progress, and from William the Conqueror, the builder of the Tower (*p.* 134), it received a charter. From this time down to the present day its course has been one of almost uninterrupted development, and it is hardly too much to say that to write its history would be to write the history of the nation. In its more modern career the chief event was the Great Fire of 1666, which raged over an area of 436 acres and destroyed eighty-nine churches, among them St. Paul's Cathedral, and 13,000 secular buildings. By Sir Christopher Wren a plan was laid out for rebuilding the City in rectangular lines, and it has often been lamented that it was not given to him to carry out his scheme; yet one may perhaps be allowed to prefer London as it is, with all its irregularities, to a London monotonous as some of the cities, "born in a day," on the other side of the Atlantic. The era of improvement which has given modern London the many fine thoroughfares through which we have accompanied the visitor began towards the end of the last century. Much yet remains to be done, and will remain even when the large schemes now actually begun or resolved upon are completed; but taking the Metropolis as we find it, it is a city in which every Londoner—and, indeed, every Briton—may exult, as well because of its dignity and splendour as by reason of its unrivalled magnitude and its wealth of associations of undying interest.

At the Conquest London is estimated to have contained from 30,000 to 40,000 inhabitants—a number that, despite frequent scourgings from pestilence, which carried off scores of thousands in a single year, had grown by 1661 to nearly 400,000, and by 1682 to close upon 700,000. In 1821 the population was 1,300,000. At the census of 1901 the County of London, the area of the London County Council, measuring 74,672 acres, was found to contain 4,536,063 souls; while what is known as "Greater London," consisting of the City and the Metropolitan Police District, with an acreage of 443,421, returned a grand total of 6,580,616. Limiting ourselves to the smaller of these two areas, we find that London has nearly twice as many inhabitants as Paris and more than as many as Berlin, Vienna, and St. Petersburg combined; while its population considerably exceeds that of Bulgaria (including Roumelia), of Saxony, or of Switzerland; is about double that of Denmark, of Greece, or of Servia; and more than double that of Norway or of Würtemberg. The tremendous growth of the Metropolis is largely accounted for by incursions from the provinces and—of course in a very much smaller proportion—by immigration from other lands, for it has been ascertained by Mr. Chas. Booth that only 65 per cent. of its inhabitants are London-born, while of these native Londoners 77 per cent. remain faithful to the city of their birth. Owing to its being the commercial centre of the Empire and the seat of government, the industrial importance of London is not as a rule adequately recognised. But of its occupied inhabitants, numbering about two millions, more than a million are toilers in its various industries, against some 350,000 engaged in commercial pursuits, 400,000 in domestic service, and 200,000 in professional avocations. The building and carpentering trades account for 120,000 of its workers; mechanics and labourers number 130,000; more than 200,000 persons, 70 per cent. of them women, are engaged in furnishing forth clothing for the rest of their fellow-citizens—and for those who come to town on shopping bent; and upwards of 16,000 have for their business the keeping of the King's peace. The City, measuring only 650 acres, is of course the commercial centre. At the West End are the Government offices, the clubs, the finest of the parks, and the mansions of the aristocracy; while the great industries, which include brewing, shipbuilding, engineering works, tanneries, chemical works, potteries and glassworks, and the manufacture of hats and lucifer matches, are mostly carried on in East and South London.

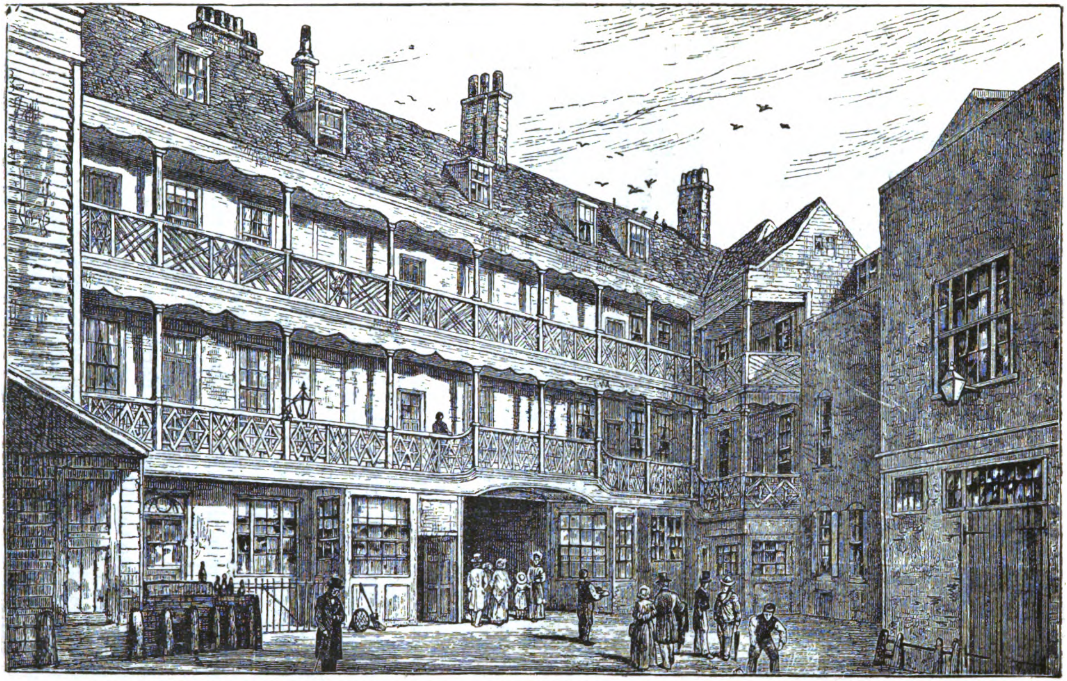
# A VISIT TO CASSELL'S.

SINCE to some who use this volume as a *vade-mecum* a brief description of the works where it was printed and published may not be altogether unwelcome, a few pages have been reserved for an account of a visit to La Belle Sauvage. Printing is certainly not the least interesting of the industrial arts, whether we think of its beginnings, associated with the immortal names of Faust and Gutenberg and Caxton, or of its modern developments; and at these works it may be seen in all its many processes and phases.

As we pass from busy Ludgate Hill into the yard of La Belle Sauvage we cannot but remind ourselves that this euphonious name, the origin of which is involved in an obscurity that has been the opportunity of the speculative antiquary, was formerly the style and title of one of those picturesque gallery-surrounded inns which have, alas! almost disappeared in the alterations consequent upon the changed conditions of London life. In the latter half of the 16th century, when the English drama was at the commencement of its evolution, and as yet the theatre was not, this enclosure was often the scene of rude dramatic performances. Here also, in the merry days of Queen Bess, Banks the showman was wont to delight gaping crowds of citizens with the surprising feats of his horse "Marocco," who, with his master, was burnt at Rome on a charge of witchcraft.

For hundreds of years La Belle Sauvage was one of the most famous of the coaching hostelries of the metropolis; and busy as is "The Yard" in these days, especially towards the end of the month, when a host of magazines and other serial publications are being despatched to their destinations all over the world, one cannot pretend that it makes so brave a show as it did when it was gay with smart stage-coaches and champing steeds, and resonant with the spirit-stirring music of the horn. The inn was demolished when the older part of the present works—that surrounding the Yard—was built; and the only relics of it that now remain are a plate of antique pattern, inscribed "La Belle Sauvage Hotel," preserved in the office of the Printing Manager, and, on the eastern side of the Yard, a relief of the Elephant and Castle, the arms of the Cutlers' Company, the ground landlords.

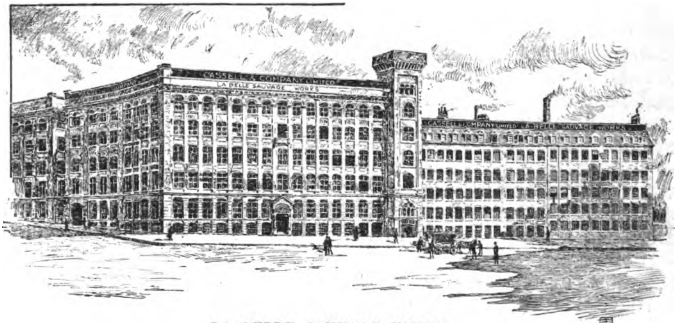
Passing up the Yard, with the Publishing Department on the left, and on the right the Advertisement, Country Newspaper, and



OLD LA BELLE SAUVAGE.

Publicity Departments, with the editorial offices of various magazines and papers, we enter the premises by the door in the left-hand corner, and, guided by one of the staff of inspectors, ascend two or three flights of stairs, and stepping out on to what is known as the Fireman's Balcony, get an admirable view of the works proper, which were completed in 1875. Around an oblong well, 70 feet by 30 feet, forming a reservoir of fresh air, while its roof of glass and iron—in effect, a huge skylight—affords an abundance of such light as London skies vouchsafe, run five tiers of galleries. In the first of these is the Warehouse Department, where may be seen stacks of printed sheets that have come up from the basement; in the second are the Administrative and General Editorial offices, and the Cliché Department, containing blocks that represent an expenditure of over a million sterling, with the kitchens, the workmen's canteen, etc., in the rear; the third gallery is occupied by the Art, Lithographic, and Magazine Departments; in the fourth are the Electrotyping and Stereotyping Departments, and the Jobbing Room; the fifth constitutes the Composing Room. In the basement, which extends underneath the galleries, and covers an area of nearly thirteen thousand feet, some forty machines, driven by shafting and straps hidden away in trenches beneath the floor, are at work printing the multifarious publications that issue from the Belle Sauvage Press. But even from our present coign of 'vantage we get but an imperfect conception of the extent of the works, which accommodate a staff of about twelve hundred members, exclusive of those engaged in other quarters where publications of the Company are produced; for beneath the basement, and below the roadway, and in the arches under the South-Eastern and Chatham Railway, are corridors and cellars where are miles upon miles of shelves for the bestowal of plates and blocks and printed sheets, where, too, a multitude of lithographic stones and a variety of other stores are kept. The best exterior view of the building, by the way, is that from the point, accessible either from the Old Bailey or from Farringdon Street, where Seacole Lane, its western boundary, joins Fleet Lane—named, of course, after the River Fleet, which not so many years ago ran down what is now Farringdon Street to pour its turbid waters into the Thames.

On our way from the Balcony to the Composing Room we notice the ample provision made against fire. We pass by fire-proof doors and sliding shutters; in conspicuous places are fire-buckets, extincteurs, and hand-grenades; and looking up at the ceilings we see that they are fitted with automatic sprinklers. We learn, too, from our *cicerone* that the party-walls are of the solidest construction; that the main staircases are of stone or of iron; that in tanks at the summit of the tower, a hundred feet above the basement, eighty thousand gallons of water are stored; and that the House has its own regularly-organised Fire Brigade, whose members receive alarm calls at frequent intervals, while elaborate arrangements are made for securing their prompt attendance, and that of the managers of the various departments, should their services be required at night. The value of these precautions was signally demonstrated a few years ago, when a fire broke out which consumed much adjoining property in Fleet Lane and the Old Bailey; for although the glass in the roof was destroyed by the fierce heat, and a good deal of stock was damaged by water, the building escaped practically without injury.


CASSELL & COMPANY LIMITED
LA BELLE SAUVAGE WORKS
CASSELL & COMPANY LIMITED LA BELLE SAUVAGE WORKS

LA BELLE SAUVAGE WORKS.

But by this time, with spent breath it may be, we have reached the Composing Room, of which the *Printing World* has spoken as "a veritable printers' palace." Here, with an agreeable absence of noise or bustle, a staff of compositors whose number varies from a hundred and fifty to two hundred is busily at work setting type, or distributing that which has been already used. The centre of operations is the overseer's office, whence the work is distributed among the various "'ships" into which the department is divided. As soon as the type has been set up, either by hand or by the linotype or monotype machines that have been installed here, a proof is "pulled" and sent, with the MS., to the Readers, who are accommodated in rooms in one of the towers, where they can pursue their exacting toil undisturbed by the clatter of machinery.

The proofs having passed the scrutiny of reader, author, and editor, and the errors having all, let us hope, been corrected, the formes in which the type is locked are sent to the Foundry, conveniently adjacent to the Composing Room. Following it thither, we see in progress the operations of electrotyping and stereotyping, the former being the one employed for the great bulk of the work produced at La Belle Sauvage. One is tempted to describe these interesting processes, but a wholesome fear of taxing our readers' patience with technicalities restrains us, and we must content ourselves with saying that after a replica of the type has been obtained, in the form either of an electrotype or of a stereotype plate, the type itself is returned to the Composing Room, to be broken up for future use; while the plate, having been reduced to an even thickness and trimmed by circular saws, planes, and other machines in the Finishing Room, and received the final touches in the Pickers' Room, is at last ready to be affixed to a wood block, either by rivets or by the pressure of screws; the advantage of the latter method being that the block remains intact for another plate to be adjusted to it when the old one has served its purpose and been detached.

Leaving what may be called the Letterpress and Finishing Departments, we proceed to the Jobbing Room, where circulars, leaflets, etc., are being printed on small presses. Of these one of the most interesting is that known as the "Butterfield," the distinctive feature of which is that instead of the type running beneath the revolving cylinder to leave its impression upon the sheets of paper, it remains stationary, while the cylinder around which the paper is coiled is carried to and from it. Here, too, are several machines employed in the extensive three-colour printing carried on at these works.

Next we proceed to the Lithographic Room, where the many operations involved in colour-printing invite inspection. Here we see the frontispieces of magazines, and pictures for various periodicals, being transferred, by hand or by photography, to large blocks of stone. For each colour in some of the pictures—and sometimes there are as many as twelve or fourteen—a separate stone has to be employed, and each stone represents a separate printing.

In the Magazine Department our attention cannot fail to be attracted by the splendid new plant employed for the printing and binding of *The Quiver* and *Cassell's Magazine*, consisting of the latest type of rotary printing machinery for high-class work, automatically-fed folding machines, wire-stitching machines, a not less wonderful apparatus that covers the magazines at a rapid rate, and other appliances. All the machines and appliances in this Department are actuated by motor power.

And now, in anticipation of our visit to the Machine Room, we descend to the chambers beneath the basement where the paper is prepared for printing. Here, down a long corridor, a tramway is laid, along which trolleys run to convey the paper from the cellars where it is stored to wheresoever it may be required. Such paper as is still printed damp is placed, a few sheets at a time, beneath an intermittent shower-bath, the water as it runs off into the tank below being pumped up into the reservoir above, to be used over and over again. Here, too, we see a machine for smoothing paper. Each sheet is laid between thin plates of zinc and rolled beneath a heavy-pressure cylinder, whence it comes out with a fine gloss upon its surface. This process, like that of damping the paper, has now, however, to a great extent been superseded by improved methods of manufacture; and the space thus vacated is occupied by two rotary machines. One of these, a Hoe, is employed for the production of *Cassell's Saturday Journal*, which it prints on both sides, in three sections, then folding the pages in the right order, wrappering it up in a wire-stitched cover, and depositing the completed paper in accurately counted quires at the attendant's feet. On the other of these rotary machines *The Gardener*, *Chums*, *Work*, and *Building World* are printed.

Having looked in at the Engineers' Shop, with its staff of mechanics engaged in repairing or altering the machinery, we proceed to the Machine Room, on the same floor, where, though there is no confusion, there is an abundance of noise. In the section allocated to the fine-art printing of the establishment, are several machines at work printing frontispieces on the three-colours principle. Here, too, we see the sheets of such publications as *The Magazine of Art*, "Royal Academy Pictures," "The Nation's Pictures," the "British Isles," the "Physical Educator," the "Russo-Japanese War," the "Cabinet Cyclopædia," "Dante," the "Dictionary of Cookery," "Popular Gardening," the "Encyclopædic Dictionary," the "Family Lawyer," and "Social England" in course of printing. One of the latest additions to the machines in the basement is a Marinoni rotary, which is used for the production of *The Penny Magazine*. The machinery in the basement is driven by two pairs of 36 horse-power engines, with three Galloway's boilers, laid down in an annexe of the main building, and overhead is the Drying Room, so that even the spent heat is not wasted. In a suite of well-ventilated rooms at the top of the adjoining building about a hundred women are engaged in sewing and wrapping the periodicals issued from the Publishing Department below.

Many other illustrations do we get of the success with which efficiency and economy are combined and harmonised at La Belle Sauvage; but it can only further be said that visitors to London who have obtained an introduction from any of the houses that have relations with the Company may be shown over the works by making an appointment in advance.

In the same way, by applying in writing to the Manager of the *Times* Printing Office, in Printing House Square (*p.* 107), visitors are sometimes allowed to see the printing of the second edition of the leading journal, at midday, by the famous Walter presses. The historic Brewery of Messrs. Barclay, Perkins and Co., in Park Street, Southwark—one of the largest establishments of the kind in the world—is also open to inspection. It was of this brewery that Dr. Johnson, when offering it for sale on behalf of his capricious friend Mrs. Thrale, said that they were not there "to sell a parcel of boilers and vats, but the potentiality of growing rich beyond the dreams of avarice." What an incomparable auctioneer the great Doctor would have made!

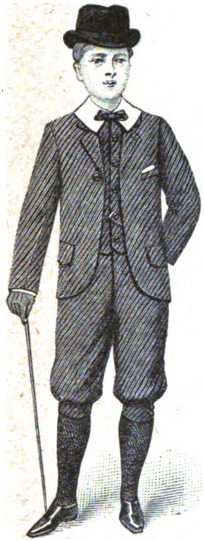
PRINTED BY CASSELL & COMPANY, LIMITED, LA BELLE SAUVAGE, LONDON, E.C.
20.303

# Visitors to London

are referred to the following pages for

# BOYS' CLOTHING & SCHOOL OUTFITS

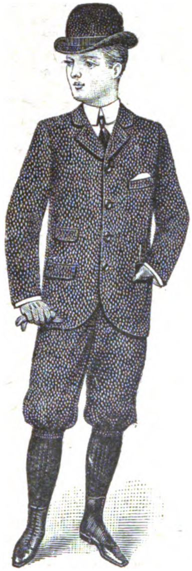
**As Supplied at CHAS. BAKER & CO.'S STORES, Ltd.**



**BUCKINGHAM SUITS.**

In superior Tweeds.

7/11 9/11 12/11 15/9 17/9
22/6 25/9.



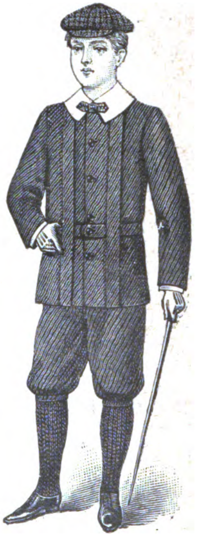
**RUGBY SUITS.**

In superior Tweeds.

7/11 9/11 11/9 14/11 17/9
21/6 24/6 27/6.

In Blue and Black Serges

7/11 9/11 11/9 13/9 17/9
21/6 24/6 27/6.



**NORFOLK SUITS.**

In superior Tweeds.

5/11 8/11 11/9 14/11 16/11
19/11 24/6.

**CHAS. BAKER & CO.**

*Complete Price Lists Post Free.*

ALSO SUPPLY

**Hosiery, Shirts, Hats, Boots,**

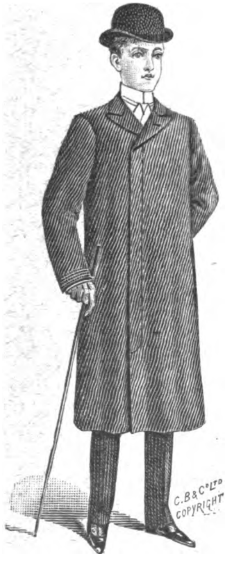
**etc., at same rates as Clothing.**

# BOYS' AND YOUTHS'

# IN LATEST STYLES, OVERCOATS,

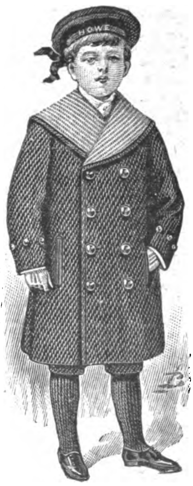
AS SUPPLIED AT

# CHAS. BAKER & CO.'S STORES, LTD.

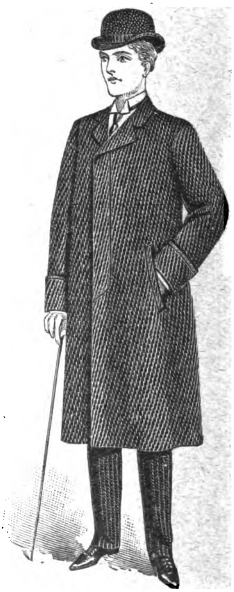


**LIGHT TEXTURE OVERCOATS.**
In Venetians and Twills.

| | | | |
|---|---|---|---|
| Boys', | 9/11 | 16/11 | 18/11 |
| Youths' | 12/11 | 22/6 | 25/9 |



**HOWE OVERCOATS.**
6/11, 8/11, 11/9, 15/9, 17/9.

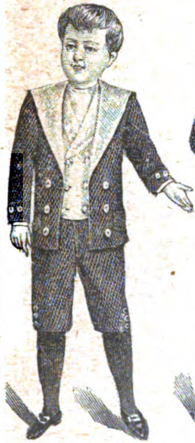


**GROSVENOR OVERCOATS.**
Boys', 13/9 to 18/11; 15/9 to 18/11; 19/11 to 26/9; 23/6 to 29/6.
Youths' ditto, ditto, 16/11 to 19/11; 21/6 to 25/9; 24/6 to 29/6; 29/6 to 37/6.

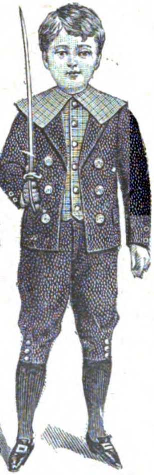
***ALL GOODS are forwarded CARRIAGE PAID to any Part of the British Isles.***

# LITTLE BOYS' SUITS AS SUPPLIED AT CHAS. BAKER & CO.'S STORES, LTD.

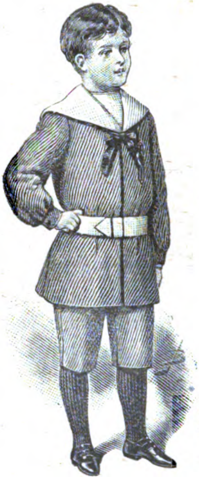
**The Best Value, Style, and Selection in London.**



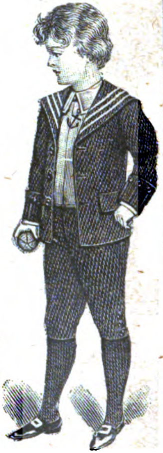
**CONWAY SUITS.**
In Tweeds, with Coloured Collar and Vest, 6/11 9/11 12/11 15/9 19/11 24/6.



**BEAUFORT SUITS.**
In Tweeds with Fancy Collar & Vest 14/11 18/11.
In Venetians, 22/6.



**LITTLE BOY'S CLYDE SUIT.**
The Latest Style.
9/11 15/9 19/11 22/6



**DARTMOUTH SUITS**
Jacket and Knickers Complete.
12/11 15/9 19/11 25/9

# BOYS' SCHOOL CLOTHING.

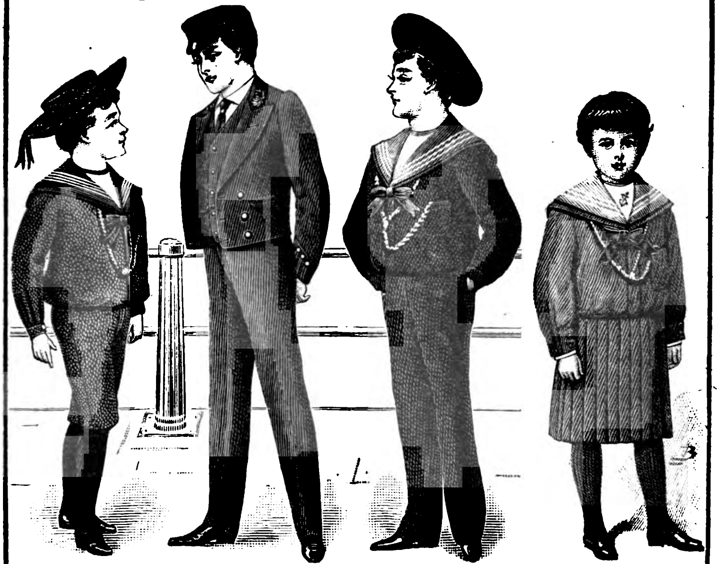
**Complete Outfits are a Speciality of**
**CHAS. BAKER & CO.'S STORES, Ltd.**

# BOYS' SAILOR SUITS

*as supplied at*

## CHAS. BAKER & CO.'S STORES, Ltd.

***25 per cent. under usual London Prices.***



### ROYAL NAVY SUITS.

In Blue Serges,
4/11 6/11 8/11 11/9
14/11 18/11 21/6

Straw Hats,
1/11 2/11 4/11

### MIDDY SUITS

In Superfine
Blue Cloth,
43/6 to 49/6.

To Measure,
49/6 to 59/6.

### MAN-OF-WAR SUITS

In Blue Serges,
7/11 9/11 14/11 19/11.

Sailor Caps,
1/6 2/6 3/6.

### THE SAILOR KILT COSTUME.

For Small Children.

4/11 7/11 9/11
12/11 14/11

## Complete Price Lists,

with EASY SELF-MEASURING FORMS, POST FREE
to any part of the World.

**All Goods Carriage Paid to any Address**
in the BRITISH ISLES.

**YOUTHS' CLOTHING** IN GREAT VARIETY.

**Chas. BAKER & Co.'s**
**Stores, Limited.**

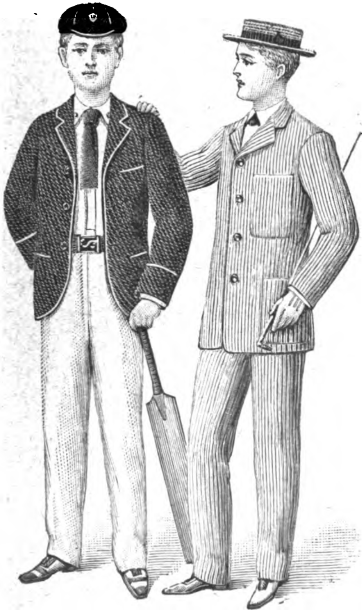
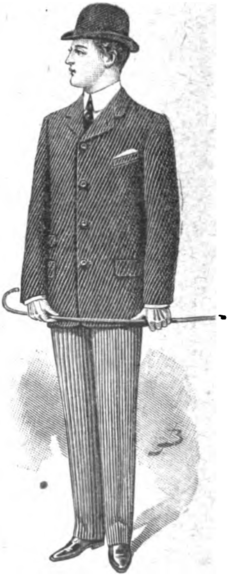


Fig. 1. Fig. 2.



**CRICKET, TENNIS & BOATING OUTFITS.**

White Flannel Trousers, Boys', 5/11, 6/11.
,, ,, Youths' 6/11, 7/11, 9/11.
,, Shirts, Boys', 2/11 to 4/11.
,, ,, Youths', 4/6, 5/6.
FLANNEL SUITS, Fig. 2, 15/9 to 19/11.

**YOUTHS' BLACK JACKETS & VESTS.**

10/9, 12/11, 16/11, 19/11,
24/6, 27/6, 33/9.

**FLANNEL TROUSERS** in Plain, Grey, Fancy Stripes, etc., 5/11, 6/11, 7/11

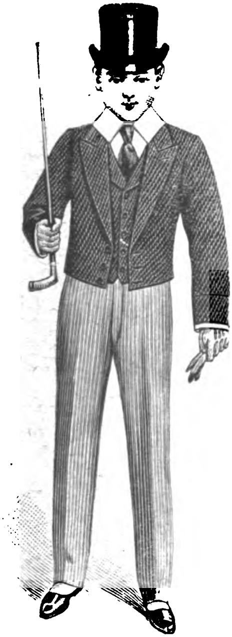
**CHAS. BAKER & Co.'s COMPLETE PRICE LISTS**
**POST FREE.**

# BOYS' & YOUTHS' CLOTHING

THE BEST VALUE, STYLE & SELECTION IN LONDON.

AS SUPPLIED AT

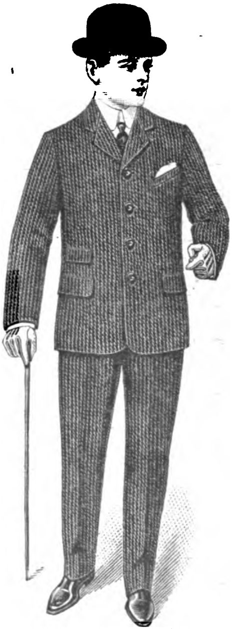
## Chas. Baker & Co.'s, Ltd.



**ETON JACKETS & VESTS.**

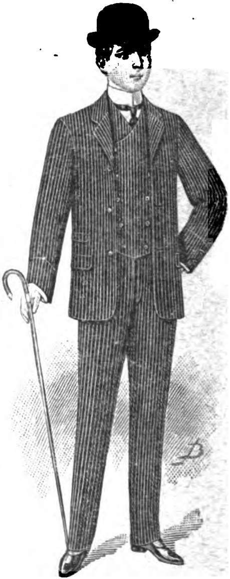
Range 1. 17/9 to 25/9.
,, 2. 22/6 to 31/6.
,, 3 27/6 to 39/6.
According to size.

Trousers (Hairline).
6/11 8/11 10/9 12/11 14/11
16/11 18/11.



**YOUTHS' TWEED AND SERGE SUITS.**

10/9 12/11 16/11 21/6 25/9
29/6 35/6 41/6 47/6.



**YOUTH'S SUIT.**

With Double-breasted Vest.

27/6 31/6 35/6 39/6

**CHAS. BAKER & CO.'s**
**Stores, Limited,**

**271, 272, 273 & 274, High Holborn. 41 & 43, Ludgate Hill.**
**137, 138, 139 & 140, Tottenham Court Road.**

# GENTLEMEN'S SUPERIOR CLOTHING

AS SUPPLIED AT

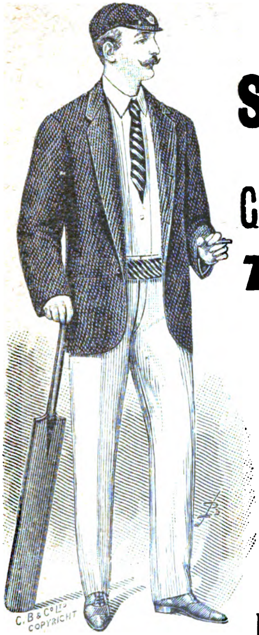
## CHAS. BAKER & CO.'S STORES

## Tailoring Depts.

ARE OPEN AT EACH OF

## CHAS. BAKER & CO.'S DEPÔTS.

ONLY THOROUGHLY EXPERIENCED CUTTERS BEING ENGAGED, GOOD FIT AND STYLE GUARANTEED.



### WHITE FLANNEL OUTFITS.

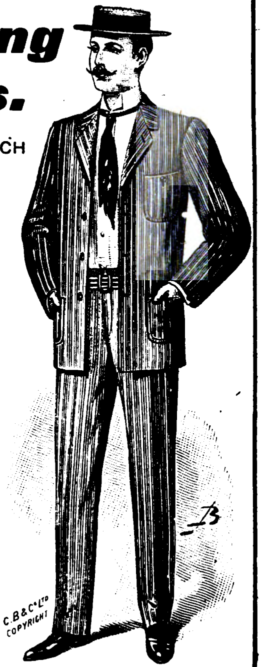
Trousers, 6/11 8/11 10/9 per pair.
To Measure, 10/6 12/6 14/11.

Knickerbockers, 7/11 per pair.
To Measure, 9/11 11/9.

Shirts, with Collar attached,
3/11 4/11 7/6 9/6.

### BLUE FLANNEL JACKETS,

5/11 6/11.
Club Colours supplied to Order.



### FLANNEL SUIT.

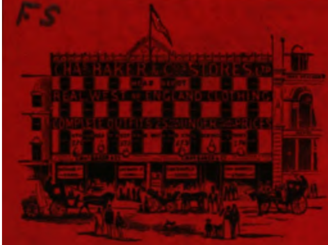
Jacket and Trousers.
Ready for Immediate Wear.
19/11 24/6 29/6.
To Measure, with Vest.
Jacket Unlined.
33/6 36/6 41/6.

## CHAS. BAKER & CO.'S STORES, LTD.

**271, 272, 273 & 274, HIGH HOLBORN;**
**41 & 43, LUDGATE HILL;**
**137, 138, 139 & 140, TOTTENHAM COURT ROAD;**
**256, EDGWARE ROAD;**
**Also at**
**Holloway & Hammersmith.**

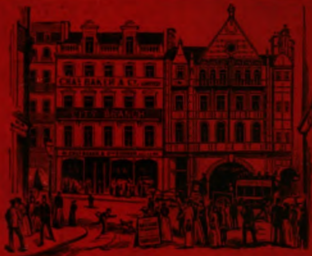
OPENED TO KEEP PACE WITH THE CIVIL SERVICE STORES.

FS


CHAS BAKER & CO'S STORES LTD
REAL WEST END TAILORING AND CLOTHING
COMPLETE OUTFITS

**Head Depot:**
**271, 272, 273, 274, High Holborn.**
(Next door to the Inns of Court Hotel.)

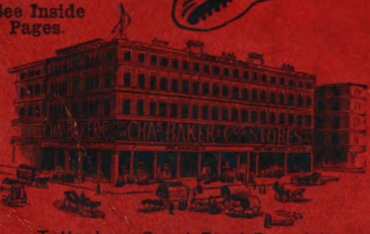
# PRICE LIST
FOR
# Gentlemen's
# and Boys'
# Clothing
AND
# Outfitting.


CHAS BAKER & CO.
CITY BRANCH

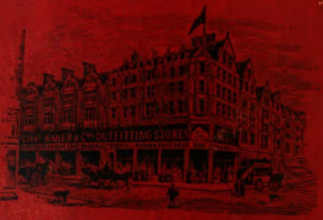
**City Branch:**
**41 and 43, Ludgate Hill.**
(Opposite Old Bailey.)

# CHAS. BAKER & CO'S STORES LTD. for the supply of HIGH CLASS TAILORING AND OUTFITTING.

See Inside Pages.


CHAS BAKER & CO'S
CHAS BAKER & CO'S STORES

**25**
PER CENT.
**UNDER**
Usual
London
**PRICES.**


CHAS BAKER & CO OUTFITTING STORES

**Tottenham Court Road Branch:**
**137 to 140, Tottenham Court Road.**
(Corner of Euston Road.)

**Edgware Road Branch:**
**256, Edgware Road.**
(Corner of Chapel Street.)

**NORTH LONDON BRANCH: 5, 7 and 9, Seven Sisters' Road, Holloway Road.**
**HAMMERSMITH BRANCH: 27, 29, 31 and 33, King Street, Hammersmith.**

THE NEW YORK PUBLIC LIBRARY
REFERENCE DEPARTMENT

This book is under no circumstances to be taken from the Building

form 410

B'D JUN 21 1915